

Step on a Crack: A Children's Theatre Production

An Honors Thesis (HONRS 499)

by

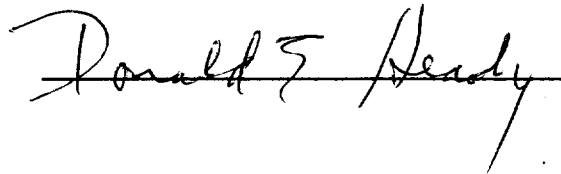
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Thesis Advisors

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A handwritten signature in cursive script, reading "Donald E. LaCasse", written over a horizontal line.

Donald E. Heady

A handwritten signature in cursive script, reading "Donald E. Heady", written over a horizontal line.

Ball State University

Muncie, IN

April, 1992

Expected Graduation: May 2, 1992

Abstract

The following information is extracted from my production book for Step on a Crack, a children's theatre production. Included are:

1. The script - written by Suzan Zeder, my blocking and analysis notes are in the margins
2. My formal script analysis - written for Theat 101 assignment
3. The master production calendar
4. Audition information
5. A letter and information sent to over fifty Muncie-area principals
6. A teacher's study guide - I prepared the guide for teachers to better incorporate the production into their curricula
7. Grant proposals - I applied for two grants to partially fund the production
8. Technical designs - designed by the production team I worked with for seven months

Scene Shop

Technical Director
Assistant Technical Director
Shop Clerk
Master Carpenter
Lead Carpenter
Carpenter
Scenic Artist
Master Electrician
Property Master
Audio Engineer
Scenery Construction
Light Hanging

Michael Lamirand
Marnell A. White
Audrey Snyder
Cain M. Bilbrey
Scott A. Marjason
Bryan Simmons
Kathryn Yost
Todd M. Green
Drew Ostick
Guy Booher
THEAT 220, 280, 380
THEAT 220, 280, 380

Costume Staff

Costume Supervisor
Costume Assistants

Linda C. Smith
Christopher Arthur, Kerry McDonald*
Chris Beluschiak, Erika Nelson

Strother Theatre Management Staff

Strother Theatre Managing Director
Strother Theatre Technical Director
Faculty Advisor
Graduate Assistant
Management Assistant

Patrick A. Kelsey*
Michael Lamirand
George W. Irving
Craig Cobbum
Melissa M. Jones

The Faculty and Staff

Gilbert L. Bloom
Priscilla Davis
Alan English
Frank Gray
James W. Hardin
Donald E. Heady
George W. Irving
Kathleen M. Jaremski
Kay Knight
Don LaCasse
Michael Lamirand
L. Gregory Lund
Sarah Manglesdorf
Janice McNellis
Lynette Jordan Schisla
David C. Shawger Jr.
Linda C. Smith
Dennis J. Sporre
Beth Vanderwilt
Beth Winterowd
Judy E. Yordon
Lou Ann Young

Acting, Stage Lighting, Theatre History
Departmental Secretary
Acting, Directing
Introduction to Theatre
Play Analysis, Directing, Musical Theatre
Acting, Children's Theatre, Creative Drama
Theatre Management, Design
Costume, Makeup
Ballet
Department Chair, Directing, Musical Theatre
Technical Director
Folk Dance
Coordinator of Dance, Modern Dance
Introduction to Theatre
Jazz, Tap, Musical Theatre Dance
Scene Design
Costume Shop Supervisor
Associate Dean, Stage Lighting
Acting, Musical Theatre
Box Office Manager
Interpretation, Presentational Theatre
Ballet

* Indicates 1991-1992 Departmental Scholarship Recipients

Patrons should be advised that the consumption of food and beverages, smoking, the taking of pictures with or without flash, and the use of tape recorders are prohibited in the theatre. In the interest of safety and out of courtesy to others, please remain seated until intermission or the final curtain. Thank you.



Supported by a grant from the
Office of Academic Research
and Sponsored Programs

Director's Note

I want to thank everyone who has supported this production and made it so very special to me: my ever-efficient stage manager, Meredith; my dedicated cast members and design team; Priscilla and the rest of the Theatre Office staff for their help and patience; Theatre Department Chair Don LaCasse for his assistance, encouragement, and patience; and my Faculty Advisor, Don Heady, for guidance with this project and for teaching me about the wonders of children's theatre.

I dedicate this production to Mom and Dad. Thanks for all the love and support you have given me. I love you!

Suzan Zeder

Suzan Zeder made the decision to concentrate on playwrighting while working toward an M.F.A. at Southern Methodist University in Dallas, Texas. In 1972-3 she went to England as a Fulbright Scholar to research British Theatre-in-Education companies. She received a Ph.D. in 1977 from Florida State University and currently holds the position of Endowed Chair of Children's Theatre at the University of Texas at Austin.

Zeder was one of the first children's theatre playwrights to move away from classical children's theatre. She writes original scripts about real people with real problems and no easy answers. She has been quoted many times as saying that she doesn't write FOR children, she writes ABOUT them because she finds them fascinating and dramatically dynamic. Her child protagonists are three-dimensional characters dealing with real-life problems that cause conflicting thoughts and feelings. Zeder believes that adults must respect children's perceptions and emotions and not trivialize them.

Step on a Crack was Zeder's first published play in 1976 and it created a wave of excitement in the field of children's theatre. Until then, children's theatre consisted of classic fairy tale adaptations showing one-dimensional characters and clear-cut distinctions between right and wrong or good and evil. Zeder writes original works with much more depth of character and subject matter than the traditional works.

Suzan Zeder is one of the most dominant children's theatre playwrights today. She has won numerous awards for her work. The Children's Theatre Association of America honored her with the Charlotte Chorprenning Cup for Outstanding Playwright of Plays for Young People in 1978 and gave her the Distinguished Play Award in 1985. She won the American Association of Theatre for Youth's Distinguished Play Award in 1986 and the American Alliance for Theatre and Education's Distinguished Play Award in 1987.

Step On A Crack

by Suzan Zeder

Director Dawn Miller
Faculty Advisor Don Heady
Stage Manager Meredith Stewart
Light and Set Design s.a. marjason
Sound Design J.R. Durkott
Costume Design and Make-up Teri Plemel
Property Mistresses Sabrina Davis, Andrea Egll

The Cast

Ellie Murphy Tamera LaDow
Lucille Murphy Joanna L. Eaton
Max Murphy Cain M. Billbrey
Lana Carolyn Christine Gaeta
Frizbee Troy Jon Ahart
Voice Jodi M. Depoy

Locations: The Murphy home, a bowling alley, and a dark street.

About AC7

AC7, known to students as THE CAVE, is an experimental laboratory designed for new directors and performers. New directors and performers use THE CAVE for experimental performances and projects. With a limited audience and budget, each project requires students to be limited by only their creative imaginations.

STEP ON A CRACK

By Suzan Zeder

The main playing space consists of two areas: ELLIE'S bedroom and a living room. A free standing door separates the two areas. The set should be little more than a brightly colored framework. ~~Each space has a ladder which is hung with the various costumes and props used throughout the play.~~

ELLIE'S room is the larger of the two spaces. It is outlandishly decorated with old pieces of junk, flags, banners, old clothes etc. which have been rescued by ELLIE from her father's junk yard. The room is a mess, strewn with piles of clothes and junk. Up center is a larger box marked TOYZ'. At the far side of the room there is a stool surrounded by a simple frame. This frame indicates a mirror. This is VOICE'S area. VOICE never moves from this spot until the very end of the play. ~~It would be helpful to have a microphone and P.A. speaker here.~~ VOICE will make all of the sound effects used during the play.

The living room, MAX and LUCILLE'S space, is conspicuously neat. A coffee table and a few chairs indicate this area.

* SCENE 1 - INTRO - EXPOSITION

At Rise: ELLIE, MAX, LUCILLE and VOICE are onstage. MAX holds one end of a jumprope, the other end is tied to the ^{DOOR} ~~set~~. VOICE sits on the stool. LUCILLE sits in the living room area. ELLIE jumps as MAX turns the rope for her. She jumps for a few seconds to establish a rhythm:

MAX: Cinderella . . . Dressed in yeller . . . Went downtown to meet her feller. ~~Cinderella . . . Dressed in yeller . . . Went downtown to meet her feller.~~ [MAX continues to chant and ELLIE to jump as LUCILLE speaks.]

LUCILLE: Grace, Grace . . . Dressed in lace . . . Went upstairs to wash her face. ~~Grace, Grace . . . Dressed in lace . . . Went upstairs to wash her face.~~

VOICE: [Joins in] Step on a Crack . . . Break your Mother's back. Step on a crack . . . Break your Mother's back. ~~Step on a Crack . . . Break your Mother's back!~~ [ELLIE jumps out of the rope and bops four times firmly.]

ELLIE: CRACK! CRACK! CRACK! CRACK! Step on a crack, break your STEPmother's back!

→ Look at Lucille

VOICE: Red Light! [All freeze.]

(TO AUDIENCE)

VOICE: A Ellie Murphy used to be a perfectly good little girl. ~~Green Light!~~ ~~[All come to life for a second MAX and ELLIE take a few steps toward each other.]~~

~~VOICE: Red Light! [All freeze.]~~

VOICE: Her mom died when Ellie was just four years old, and everybody felt so sorry for her. They said "Oh you poor little girl." And they brought her extra helpings of cake and lots of presents. Ellie lived with her Pop, Max Murphy, boss of Murphy's Wrecking and Salvage Company. Green Light! ~~During the next few lines MAX and ELLIE play a game of~~

ELLIE: Not it! *Running to bed*

MAX: Knock, knock . . . *Untying jumprope*

ELLIE: Who's there?

MAX: Banana.

ELLIE: Banana who?

MAX: Knock, knock . . .

ELLIE: Who's there?

MAX: Banana.

ELLIE: Banana who?

MAX: Knock, knock . . .

ELLIE: Who's there?

MAX: Orange.

ELLIE: Orange who?

MAX: Orange you glad I didn't say banana? ↓

VOICE: Red Light! [All freeze.]

VOICE: They played tag and went bowling; they ate T.V. dinners and practiced baseball for six years and they were very happy. Green Light! [ELLIE and MAX mime practicing baseball]

MAX: Listen Midget, if I told you once I told you a million times, you gotta keep your eye on the ball. [He throws an imaginary baseball, ELLIE hits it and MAX follows the ball with his eyes and sees LUCILLE.]

MAX: *→ Voice makes sound*
Fantastic! (Double meaning)

VOICE: Red Light! [All freeze.]

Ellie got
ALL
out.

VOICE: About two months ago Ellie went to camp and Pop met a pretty lady who taught music. Green Light! ~~(ELLIE and MAX hug goodbye. ELLIE moves up her ladder and scratches her bottom) she mimes writing.~~
to bed

ELLIE: Dear Pop, Today we went camping in the woods and guess where I got poison ivy? [Max moves over to LUCILLE]

MAX: [Shyly] Hi, my name is Max, Max Murphy.

LUCILLE: Pleased to meet you Max, I'm Lucille. Offer hand to shake

VOICE: Red Light! [All freeze.]

VOICE: And Pop liked Lucille and Lucille liked Pop. Green Light! [ELLIE puts a blindfold over her eyes] Max sit us of Lucille

ELLIE: Dear Pop, I can't go swimming today cause I got pink eye.

VOICE: Ellie came back from camp and everything in her whole life was different. [ELLIE, MAX and LUCILLE play blind man's bluff.]

ELLIE: 5, 4, 3, 2, 1 . . . Ready or not here I come. X out of bedroom, toward bench

MAX: We're over here.

ELLIE: Where? Am I getting warmer?

MAX: Naw, you're a mile off.

ELLIE: Am I getting warmer?

VOICE: Red Light! [All freeze.]

VOICE: Pop and Lucille got married. Green Light! [MAX and LUCILLE move into wedding positions. They mime an exchange of rings and kiss.]

ELLIE: I said am I getting warmer? Hey Pop where did you . . . [ELLIE takes off the blindfold and sees them kissing. She claps her hand over her eyes and giggles.]

VOICE: Red Light! [All freeze.]

VOICE: Everything was different. Lucille cooked well balanced meals with vegetables. She kept the house neat and sewed buttons on all Ellie's clothing. Pop liked Lucille a lot, he wanted Ellie to like her too but somewhere deep inside Ellie's head this little voice kept saying . . . Look how pretty she is . . .

CHANGE:
MORE STRUCTURE

Jealous!

ELLIE: Look how pretty she is. *Moving to mirror*

VOICE: Look how neat she is . . .

ELLIE: Look how neat she is.

CONFLICT →

VOICE: Pop likes her much better than he likes you.

ELLIE: No!

VOICE: Oh yes he does! *[ELLIE turns away]*

VOICE: Ellie Murphy used to be a perfectly good little girl. Green Light!

SCENE 2

[MAX exits. ELLIE moves into her room and picks up a Whammo paddle-ball. LUCILLE moves into the living room area and sets up a music stand and practices singing scales. She has a beautiful voice.]

"SINGING"

ELLIE: *[Hitting the paddle-ball]* 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246 . . . *[ELLIE misses, sighs, and starts again.]*

ELLIE: 1,2,3,4,5,6,7,8,9,10,11,12,13,14 . . . *[ELLIE misses, sighs, and starts again.]*

ELLIE: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 . . . *[ELLIE misses.]*

ELLIE: I'll never make 300! 1, 2, 3, 4, 5, 6 . . . *[ELLIE misses. She crosses to the mirror. VOICE mimes her gestures.]*

ELLIE: If I could make 300 I'd be famous. I'd be the world's champion. I'd be rich and famous and everyone in the whole world would come up to me and . . . *[How de do? Yes, it was very difficult, but I just kept practicing and practicing. No, it wasn't easy. [LUCILLE sings louder.]*

VOICE: Considering all the racket SHE was making.

ELLIE: Considering all the racket SHE was making.

VOICE: How could anyone expect to concentrate with all that toot toot de doot?

ELLIE: How could anyone expect to concentrate with all that toot toot de doot..]

VOICE: What does she think this is Grand Opre or something? *[ELLIE clutches her throat and mimics LUCILLE, she warbles off-key.]*

To Audience
(Ellie's Fans)

ELLIE: Laaaa? . . . Laaaaaaa, Laaaaaaa, Laaaaaaa. [LUCILLE hears her and stops.]

LUCILLE: Ellinor? Did you call me?

ELLIE: No. [LUCILLE resumes the scales. ELLIE gets an idea. ~~She crosses to the toy box and pulls out a weird assortment of junk: a couple of old hats, a black cloak, a deflated inner tube, silver shoes, and a set of Dracula fangs. ELLIE dresses herself and makes a couple of menacing passes at the mirror. VOICE mimics her action. ELLIE sneaks out of the room and up behind LUCILLE.~~]

} Continue to mimic Lucille's scales

ELLIE: I am Count Dracula and I have come to suck your blood!

LUCILLE: [Startled] Oh my!

ELLIE: Did I scare you?

LUCILLE: You startled me.

ELLIE: What are you doing anyway?

LUCILLE: I am just running through a few scales.

ELLIE: Do you have to?

LUCILLE: Well, yes. The voice is just like any other instrument, you have to practice every day.

ELLIE: You call that MUSIC? All that toot toot de doot?

LUCILLE: Well, scales aren't exactly music but . . .

ELLIE: ~~[Dancing wildly & Singing very off-key.] "Everybody was Kung Fu Fighting." Uh . . .~~ Straight up now tell me do you really wanna love me forever?

LUCILLE: Well, ummm that's very nice but . . .

ELLIE: ~~[Lying on her back with feet in the air.] "I've got tears in my ears from lying on my back crying out my eyes over you." "Legit to quit!"~~ Too Legit, Too

LUCILLE: ~~x to bench~~ Ellinor, what in the world are you wearing?

ELLIE: Pretty neat huh? I got this stuff from Pop, it's from the yard. He said I could keep it. You should go down there, he's got some great stuff.

✓ *These songs should be constantly changed to songs that are currently popular.

Kneel to E's Level
LUCILLE: ^ Oh Ellinor, you have such a nice room and so many lovely toys.
Why do you keep bringing home all this junk?

ELLIE: This isn't junk! It's perfectly good stuff!

LUCILLE: But people have thrown it away.

ELLIE: That doesn't mean it isn't any good! How would you like to be thrown away?

stand, X behind bench, sit beside E
LUCILLE: ^ When I was your age I had a collection of dolls from all over the world. I used to make clothes for them and make up stories about them. You know I still have those dolls. I gave them to my brother for his children, maybe I could write to him and we could . . .

ELLIE: Dolls! Ugghhh! I like this stuff better. Besides most of it isn't mine. Most of this belongs to Lana and Frizbee.

LUCILLE: Oh?

stand C
ELLIE: ^ This tire is for Frizbee's motorcycle and these hats and beautiful shoes are for Lana. She's a movie star and she needs these things in her work.

LUCILLE: I thought you told me she was a Roller Derby Queen.

ELLIE: She's both! Oh, the Dracula fangs . . . they're mine. *start back to room*

LUCILLE: Just put them away when you are through. Have you finished cleaning up your room yet? *stand*

turn back (at door)
ELLIE: ^ Ohhh I have been busy.

LUCILLE: You promised to do it before your father came home.

ELLIE: Pop doesn't care. He never used to make me clean up my room.

X to E
LUCILLE: ^ Look, why don't I give you a hand. Together we can do it in no time.

ELLIE: No way! You'll just make me throw stuff out. [ELLIE walks back to her room and stands in her doorway.]

ELLIE: Nobody gets in my room without a pass! [She slams the door, in LUCILLE's ~~sight and turns back to her music~~ *FACE*]

VOICE: Red Light! [All freeze.]

2nd conflict →
statement

VOICE: She doesn't like you. [ELLIE is drawn to the mirror.]

ELLIE and VOICE: Pick up your room you messy little girl. Why don't you play with dolls like normal children? You're freaky and you like junk. You could have such a lovely room if it wasn't such a mess.

VOICE: She could never like a messy little girl like you ~~Green Light!~~

[LUCILLE resumes her scales. ELLIE listens for a second and begins to mimic her.* ELLIE leaps to the top of the toy box and warbles in a high squeaky voice. FRIZBEE pops up from under ~~a pile of dirty clothes~~ the bed + X to toy box

"Room Cleaning"

SCENE 3

FRIZBEE: Bravo! Bravo! What a beautiful voice you have! You sing like an angel! You sing like a bird, only better. I kiss your hand. May I have your autograph?

ELLIE: Why certainly young man! [ELLIE scribbles on ~~his back~~ ^{air}]

ELLIE: "To Frizbee from Ellie, the world's greatest opera singer."

FRIZBEE: I will treasure this forever. Here this is for you! [FRIZBEE pulls a flower from nowhere and presents it to ELLIE.]*
→ shirt sleeve

LANA: [Her voice comes from the toy box.] Everybody out of my way. [ELLIE jumps off the box, the lid flies open and LANA pops out.]

LANA: Ellie Murphy, the great opera singer, do you have anything to say to our viewers at home? * Using hairbrush as microphone

ELLIE: How de do. (to audience)

LANA: How did you get to be such a great opera singer?

ELLIE: Oh it was very difficult. The voice is just like any other instrument you have to practice every day. [FRIZBEE presents her with a bowling pin.]

FRIZBEE: Ellie Murphy I am pleased and proud to present you with this singer of the year award.

ELLIE: ^{DS} Dear friends, I thank you and I have only one thing to say / I deserved it. I practiced every day . . . [LUCILLE starts to sing a beautiful melody. ~~ELLIE moves toward the mirror.~~]

ELLIE: I practiced until my throat was sore from singing and . . .

VOICE: Red Light! ~~(All freeze.)~~ motions E to mirror

VOICE: You'll never be as good as Lucille. [VOICE snatches the pin away from her.]

WANTS TO
BE LIKE
LUCILLE

VOICE: She's a much better singer than you are. Green Light.

ELLIE: [*Grabs for the pin*] This is MY prize and I deserve it! [*They struggle with the pin*]

ELLIE: [*To LANA and FRIZBEE.*] Hey you guys! [*They rush to her aid. The pin is tossed in the air and FRIZBEE catches it.*]

FRIZBEE: Ellie Murphy I am pleased and proud to present you with this singer of the year award.

ELLIE: Thank you for my prize. It is ^{cool *} ~~great~~ [*There is the sound of thunderous applause. LUCILLE crosses to ELLIE's door and knocks. The applause stops instantly.*]

LUCILLE: Ellinor? [~~LANA and FRIZBEE freeze.~~]

ELLIE: Who goes there?

LUCILLE: May I come in?

ELLIE: What's the password?

LUCILLE: Please?

ELLIE: [*Peeking out*] Have you got a pass?

[*LUCILLE enters and looks around.*]

LUCILLE: Who were you talking to?

ELLIE: Lana and Frizbee.

LUCILLE: [*Playing along*] OH! Are they still here?

[*Frizbee pops his head up and makes a rude sound, then disappears into the box.*]

ELLIE: Sure, Frizbee just did a raspberry.

LUCILLE: Oh? [*LANA crosses in front of LUCILLE making ugly faces at her.*]

ELLIE: And Lana's making faces . . . like this and this and this . . .
[*LANA goes into the toy box. LUCILLE crosses to the middle of the room crouches down and speaks into empty air.*]

LUCILLE: Were you two helping Ellie clean up her room?

ELLIE: Lucille, they're not here. They went into the toy box. ^{sit on bed}

LUCILLE: [Playing along a bit too much] Oh I see. Do they live in the toy box?

ELLIE: [Nonplussed.] It's too small to live in there. They just sit there sometimes.

LUCILLE: Oh. Please Ellie, let me help you. We'll have this place cleaned up in no time. Now where does this go?

ELLIE: ^{sit on floor, DR} No deal! You throw out too much! ^{→ Mickey Mouse doll} grab Mickey + X to toy box
^{→ X to Lucille}
[ELLIE starts putting things away.]

LUCILLE: Oh Ellinor, ^{holding up dress} you've lost another button. I just sewed that one on too.

ELLIE: ^{close toy box lid, turn to Lucille.} It is a scientific fact that some people are allergic to buttons.

[ELLIE looks hard at LUCILLE]

Hey, Lucille, how old are you? ^{Xing to sit on bed.}

LUCILLE: [A bit taken aback.] Uhhh, well, I'm thirty-five.

ELLIE: [Very serious] Boy that's old.

LUCILLE: Well, it's not that old.

ELLIE: Do you use a lot of make-up?

LUCILLE: I use some.

ELLIE: A lot? Do you put that goopy stuff on your eyes to make them look big?

LUCILLE: ^{X to bed} Would you like me to show you about make-up?

ELLIE: Uhhhgg. NO! ^{"Escape" to toy box} Make-up is for girlies and OLD people.

LUCILLE: Come on Ellinor, let's get this room done before your father gets home. [MAX enters with a football helmet and a feather duster for
ELLIE.] ^{UL}

SCENE 4

"Hawaii"

MAX: Anybody home?

ELLIE: Too late! [ELLIE runs to greet him ~~and jumps into his arms~~. He gives her the helmet and duster, as LUCILLE enters ELLIE hides them behind her back ~~and sneaks them into her room~~.]

MAX: Hey Midget. ^{hands E} helmet + duster + X down to bench

ELLIE: Neato. Thanks.

[LUCILLE approaches to ^{Kiss} ~~hug~~ him.]

LUCILLE: Hello dear, you're early.

MAX: Be careful, I'm a mess. I gotta wash up. [LUCILLE ^{takes M's jacket off stg} ~~gives him a rag~~. He wipes his hands and then kisses her. He sits down to take off his boots. ELLIE ~~enters with his house shoes~~ X to bench]

MAX: Hey Ellie, what's the matter with your shirt?

[MAX points to an imaginary spot on her shirt, ELLIE looks down and MAX tweaks her nose.]

^{Lucille enters + watches from UL}

MAX: Ha! Hah! Gotcha! Can't have your nose back. Not till you answer three knock knocks . . . Let's see . . . Knock, knock . . .

ELLIE: [With her nose still held.] Who's there?

MAX: Dwain.

ELLIE: Dwain who?

MAX: Dwain the bathtub I'm dwouning.

ELLIE: Hey, I got one. Knock, knock.

MAX: Who's there?

ELLIE: DeGaulle.

MAX: Degaulle who?

ELLIE: [Crossing her eyes] De-gaulle-f ball hit me in the head and dats why I talk dis way.

MAX: Ohhhh.

ELLIE: Oh I got another one Pop. Knock, knock. . .

LUCILLE: *[Jumping in.]* Who's there? *[ELLIE shoots her a nasty look and turns away.]*

ELLIE: Nobody.

LUCILLE: *[Puzzled]* Nobody who?

ELLIE: *[Insolently]* ^{going back to room} Just nobody that's all! *[MAX and LUCILLE exchange a look.]*

MAX: I've still got your nose.

ELLIE: ^{X to Max,} *[Back in the game]* Give it back you Bozo.

MAX: Nope you gotta get it. *[MAX pretends to hold her nose just out of reach. ELLIE jumps for it. MAX tosses it to LUCILLE.]*

MAX: Here Lucille, catch! *[LUCILLE, confused, misses it.]*

LUCILLE: Huh? Oh I'm sorry.

The game is over and Ellie scowls.]

ELLIE: Pop, do I have to clean up my room? Can I get you a beer? Can I watch T.V.? Do I have to throw out all my good stuff?

MAX: Whoa! What's going on?

ELLIE: Can I watch T.V.?

MAX: Sure.

LUCILLE: Max, I have been trying to get her to clean up her room for days.

MAX: Awww it's Friday afternoon.

LUCILLE: Max.

MAX: Clean up your room Ellie.

ELLIE: Awww Pop, you never used to make me.

MAX: Sorry Midget. This ship's got a new captain.

ELLIE: Awww Pop! *Dragging her feet back to room*

MAX: Do what your mother says.

ELLIE(*[Under her breath]* She is not my real mother. *in doorway*

MAX: What did you say?

ELLIE: Nothing. *inside room*

MAX: Hey, maybe later we'll do something fun.

ELLIE: *See bowling pin → move to doorway*
Can we go bowling?

MAX: Maybe.

ELLIE: Oh please, oh please, oh please! We used to go all the time. Pop and me, we were practically professional bowlers. We were practicing to go on Family Bowl-O-Rama, on T.V.

MAX: Clean up your room and we'll talk about bowling later. *[ELLIE trudges into her room, MAX sits down and LUCILLE manages his back. + sits on floor + finds pipe + scarf]*

LUCILLE: You're early.

MAX: Yep, and I have a surprise for you.

LUCILLE: *X down Sit*
For me, Max? What is it?

MAX: You gotta guess. It's something we've been talking about.
[ELLIE interrupts. She is wearing a long black cape, a tall hat and a scarf. She holds a piece of metal pipe.]

ELLIE: *(C)* Ta Dah! Presenting the Great Mysterioso! You will see that I have nothing up my sleeve. See this pipe? See this scarf? Here hold this hat lady. *[ELLIE hands the hat to LUCILLE]*

ELLIE: Now I take this scarf, just an ordinary everyday magic scarf, and I put it over this piece of pipe. Now you both will blow on it. *[MAX and LUCILLE blow on the scarf.]*

ELLIE: I say some magic words. OOOOOBLEEEDOOOO OBBBBBLEEE-
DAY ZOOOOOBLEEDA! Zap! Zap! Zap! *[ELLIE flips the pipe over her shoulder it lands with a loud crash. She drops the pipe on floor behind her. She grabs the hat and places the scarf in it.]*

ELLIE: Presto! No more pipe! Ta Dah! *[ELLIE displays the empty scarf. MAX and LUCILLE clap.]*

MAX: I thought you went to . . .

ELLIE: I found this stuff while I was cleaning. Pretty neat huh?

LUCILLE: ^{handing hat back}
 ^ That was very nice Ellie.

MAX: Ellie, Lucille and I are talking.

ELLIE: What about?

MAX: ELLIE!

ELLIE: I'm going. I'm going! ^{sit in pile of junk} [ELLIE goes back to her room, MAX takes some folders out of his pocket.]

MAX: Do you remember that travel agent I said I was going to talk to?

LUCILLE: Oh Max, do you mean you did it?

MAX: Did I talk to him? Ta Dah! Little lady, you and I are going on a honeymoon. We are going to Hawaii.

LUCILLE: Hawaii? Oh Max!

MAX: Just look at this, "American Express twenty-one day excursions to Honolulu and the islands." That's our honeymoon, that is if you want to go.

LUCILLE: Want to? I have always wanted to go to those places. But can we? I mean should we? Right now?

MAX: Why not? I've been saving for a trip and I think I can take about three weeks off. Now's as good a time as ever.

LUCILLE: I'm not so sure we ought to leave Ellie right now.

MAX: She'll be fine. I can get someone to stay with her and after all she's in school. There is this lady, Mrs. Dougan, she used to stay with Ellie when I'd go on hunting trips. I'll call her tomorrow.

LUCILLE: I just don't want her to think that we are running off and leaving her.

MAX: Don't worry, I'll talk to her.

LUCILLE: Right away . . . that is if you are serious.

MAX: You bet I'm serious. I got all this stuff didn't I? Look at some of these tour deals. You get everything: air fare, meals, hotel, an air conditioned bus . . .

LUCILLE: Oh look at that sun, and all that sand. What a beautiful beach.
 [ELLIE enters clutching a T.V. Guide.] (stay in doorway)

ELLIE: Guess what! Midnight Spook-a-thon has a double feature tonight!
The Curse of Frankenstein and the *Return of the Mummy's Hand*! Isn't
 that neat? Can I watch it Pop?

MAX: [Hiding the folders] Uhhh Sure, why not.

LUCILLE: What time does it come on?

ELLIE: [Nonchalantly] Oh early. (turning back to room)

LUCILLE: What time?

ELLIE: [Quickly] Eleven-thirty.

LUCILLE: That's awfully late.

ELLIE: ^{Face Lucille} Tomorrow's Saturday. And besides Pop said I could.

LUCILLE: We'll see.

ELLIE: You always say that when you mean no/What are you guys doing?

MAX: We're talking.

ELLIE: [Seeing the folders] What this? [LUCILLE starts to show them to
 her and MAX snatches them away.]

MAX: Papers, papers of mine. Ellie is your room cleaned up yet?

ELLIE: No! Gee whiz! I'm going. I'm going! [ELLIE crosses back to her
 room.]

LUCILLE: Max, why didn't you talk to her?

MAX: Oh I don't know, I just hate it when she yells.

LUCILLE: Yells? I thought you said it was going to be alright.

MAX: It is! I just have to kind of talk to her about it . . . when she's in a
 good mood.

LUCILLE: If you really think it is going to upset her, let's not do it now.
 We can always go later.

MAX: I said I was going to talk to her and I will . . . [MAX crosses to ^{bed} in ELLIE'S room LUCILLE follows slightly behind,] stays in doorway

MAX: Ellie . . . uhhh

ELLIE: I'm not finished yet but I'm cleaning!

MAX: Looks like you are doing a good job there. Want any help?

ELLIE: Huh? ~~[ELLIE finds the duster and dusts everything and then starts dusting MAX.]~~

MAX: Ellie, umm Lucille and I . . . uhhh we were thinking that it might be a good idea if . . . if . . . we went . . . bowling! Tonight!

ELLIE: Hey, neat!

MAX: After you clean up your room.

ELLIE: I'll hurry. I'll hurry. [MAX leaves the room ^{DL} with LUCILLE shaking her head.]

LUCILLE: Why didn't you tell her?

MAX: Let's wait until we know exactly when we're going.

LUCILLE: I don't want her to think that we are sneaking around behind her back.

MAX: I'll tell her. I just want to pick my own time. [ELLIE starts out the door.]

VOICE: Red Light! [ELLIE freezes.]

VOICE: Something fishy's going on. They don't want you around. They're trying to get rid of you . . . Green Light.
~~[ELLIE stares into the mirror]~~

MAX: So that's your surprise. How do you like it?

LUCILLE: Oh Max! [LUCILLE hugs him. ELLIE enters.]

ELLIE: Ahem!

MAX: What do you want?

ELLIE: I just came to get a shovel.

LUCILLE: What do you need a shovel for?

ELLIE: I'm cleaning! I'm cleaning! *begin to exit UL*
[MAX turns her around and marches her back into the room.]

LUCILLE: Please Max! *Lucille turns Max around & marches*
[They all enter the room.] him into E's room.

MAX: Ellie, I want to talk to you *[ELLIE shines his shoes.]*
Ellie dusts Max w/ Feather duster

MAX: ELLIE! *[ELLIE looks up at him and gives him a goofy look.]*
Max sit on bed, Lucille X behind bed

MAX: I just want to tell you I tell you what! If you clean up your room right now then we'll all go get ice cream or something!

LUCILLE: *[Exasperated.]* I have to stop at the market anyway. I'll go make a list. *[LUCILLE exits.]*

MAX: And now once and for all . . . listen here tough guy . . . you is gonna clean up that room. Okay?

ELLIE: *[Tough guy.]* Oh Yeah? Who is gonna make me?

MAX: I am Louie, cause I am da tough cop in dis town. Now you is gonna get in dat cell and you is gonna clean it up, or else I is gonna throw you in solitary . . see? *[They tussle for a moment, MAX pulls her cap over her eyes.]* Gets up to leave → in door way: "Dad" voice, not cop

MAX: An I don't want to see you outta there till you is done. *[MAX shuts the door and exits.]*

ELLIE: Darn! Lately this place is really getting like a prison.

VOICE: Red Light! She keeps you locked up like some kind of prisoner.

ELLIE: Yeah! A prison with walls and bars and chains. A dungeon with cold stones and bread and water and rats. Solitary confinement . . The walls are closing in. You gotta let me out . . . You gotta let me out . . . *trying to open d*

VOICE: Green Light! *[Suddenly the toy lid flips open and a shovel full of dirt comes flying out.]* A shovel appears and on the other end of the shovel is LANA. * *"Jail Break"*

SCENE 5

LANA: Hi yah, Sweetie!

ELLIE: Lana!

LANA: Who else? You think we wuz gonna let you take a bum rap? We dug this tunnel t'bust you outta here.

ELLIE: We?

LANA: Frizbee and me! Right Frizbee? Frizbee? He was right behind me in the tunnel. He must be here someplace. *[They look for FRIZBEE. LANA looks in the toy chest and slams the lid.] E looks under bed*

LANA: Oh no! ¹ -SLAM- ²

~~ELLIE: What?~~

LANA: Don't look! ³

ELLIE: Why not?

LANA: Cave in! The tunnel's caved in.

ELLIE: Oh NO!

LANA: The whole thing. . . . Squash!

ELLIE: Poor Frizbee!

LANA: What are we gonna do?

ELLIE: There is only one thing we can do!

LANA: Yeah?

ELLIE: Blast!

LANA: Blast Boss?

ELLIE: It's the only way. You get the dynamite and I'll get the fuse. *[They gather together junk to make a blasting box, fuse and plunger]*

ELLIE: ^{X to toybox} First you gotta make the box. Then you gotta put the dynamite in and then stick your fingers in your ears, and count down 10,9,8,7,6,5,4,3,2. . . . 1 *[BARRROOOOOOOM. [VOICE] makes the sound of the explosion. The lid flies open a puff of smoke comes out FRIZBEE'S arms and legs hang out of the box.] **

take cover
DS of
bed

paper towel rolls and
shoe string

FRIZBEE: *[Weakly]* Hey you guys

[LANA and ELLIE rush to FRIZBEE and lift him out of the toy chest.]

LANA: Are you alright?

FRIZBEE: Sure.

ELLIE: The tunnel collapsed on you.

FRIZBEE: I thought it got dark all of a sudden.

ELLIE: Okay, Youse guys, we gotta blow this joint. [FRIZBEE pulls a handkerchief out of costume and blows his nose, as he pulls another handkerchief comes out and a whole string of handkerchiefs follow to FRIZBEE'S amazement. *Boxer shirts at end.*]

ELLIE: Great idea Frizbee. Here Lana you take one end and go first, I'll hold this, and Frizbee, you bring up the rear. Goodbye cruel cell.* [LANA and ELLIE dive into the box.]

FRIZBEE: Goodbye cruel cccccccc

[FRIZBEE is pulled in after them. LUCILLE enters ^{UL} wearing a police hat and badge.] *Voice: Siren*

LUCILLE: Calling all cars. Calling all cars. This is the warden speaking! Ellie-the-mess-Murphy has just escaped from solitary confinement. She is messy and extremely dangerous. After her! After her! *[There is a chase. LANA and ELLIE crawl under the bed, and around the stage. LUCILLE crouches behind the bed.]*

To Audience

LANA: We made it!

ELLIE: Free at last.

DR (F too)

E, F, La enter UR as Lu pretends to exit UL

LANA: Wow that was close. [LUCILLE appears.]

LUCILLE: Have you cleaned up your room yet?

ELLIE AND LANA: *EEEEK!* *[There is a short chase. LUCILLE lassos ELLIE and LANA with the ^{jump rope} and drags them over to ST side of the stage where she crouches down and VOICE makes the sound of a car. LUCILLE mimes driving the paddy wagon. FRIZBEE finally makes it out of the tunnel, sees what's going on, disappears for a second and reappears wearing the football helmet. VOICE makes the sound of a siren. FRIZBEE mimes riding a motorcycle. LUCILLE puts on the brakes. FRIZBEE gets off the motorcycle, pulls an imaginary pad out of his pocket licks an imaginary pencil.]*

C

FRIZBEE: Okay girlie, where's the fire?

LUCILLE: I'm sorry officer, I just wanted her to clean up her

FRIZBEE: Let me see your license. I'm gonna give you a ticket. (untying E+Lana)

LUCILLE: But officer I

FRIZBEE: But first I'm gonna give you a . . . tickle.* [FRIZBEE tickles
LUCILLE, she laughs helplessly, LANA and ELLIE ~~escape~~ get out of
jumprope

LUCILLE: You can't do that!

FRIZBEE: Oh yeah? I just did!

ELLIE: To the hideout! [LUCILLE ^{UR} chases them off, ELLIE, LANA and
FRIZBEE race back to ELLIE'S room. ^{UL} They overturn the benches to make a
~~barriade~~. ELLIE rifles through the toy chest throwing junk everywhere
they put on guns and helmets.

ELLIE: Get the ammo and take cover.

DS of Toy box,
Kneeling

VOICE: Come out with your hands up.

ELLIE: Let 'em have it.

[Imaginary battle takes place. They throw things all over the room.
FRIZBEE uses a toilet paper roll like a grenade. ELLIE clutches a grease
gun like a tommy gun. All make sounds. LUCILLE enters dressed in
regular street clothes. She is not part of the fantasy.] ^{UL}

LUCILLE: [Approaching the door.] Ellinor, are you ready?

ELLIE: You'll never take us copper! [LUCILLE opens the door. All sound
effects stop. LANA and FRIZBEE freeze. The room is totally destroyed.
ELLIE pretends to be oiling the bed.

LUCILLE: [Dumbfounded] Ellinor.

ELLIE: I . . . I . . . I. uh, was just cleaning my room.

LUCILLE: Ellinor. (in C of mess)

ELLIE: I didn't do it all. Lana threw the grenade.

LANA: I did not!

LUCILLE: I certainly hope you don't mean to tell me that Lana and Frizbee
made all this mess.

ELLIE: What are you hoping I'll tell you?

LUCILLIE: Oh Ellinor.

ELLIE: They made most of it.

FRIZBEE: We did not!

LUCILLE: Are they supposed to be here now?

ELLIE: [*Gesturing with grease gun.*] They're right over

LUCILLE: Ellinor, that's a grease gun don't [*ELLIE squeezes a glob of grease on the floor.*]

VOICE: Glop!

ELLIE: Uh oh!

LUCILLE: ^(x to RUG) ^{RUG} The ~~carpet~~! A brand new ^{RUG} ~~carpet~~! Grease is the worst possible stain. Oh my lord.

ELLIE: I thought it was empty.

LUCILLE: Now which is it hot water or cold? Oh my lord.

^{VL}
[*LUCILLE rushes off to get a rag.*]

LANA: Uhhhh so long Boss. *getting into box*

FRIZBEE: Be seeing you around. *getting into box*

ELLIE: Where are you going?

LANA: I just remembered something I gotta do.

FRIZBEE: Yeah and I gotta do it with her Whatever it is : *THEY exit into the box.* [*LUCILLE enters and rubs frantically at the spot.*]

SCENE 6

LUCILLE: It just gets worse and worse . . . It's ruined. A brand new carpet.

ELLIE: Well, I'm your brand new kid.

LUCILLE: Ellinor I knew something like this would happen. This is the last time you bring junk into your room. Oh it just gets bigger and bigger.
[*MAX enters and rushes to help.*]
^{VL}

FATHER-
DAUGHTER
TALK

MAX: What in the world *Move U to Toy box, sit*

LUCILLE: Oh Max, Ellinor spilled grease on the carpet.

ELLIE: I didn't mean to. *Move up to end of bed, sit*

LUCILLE: The more I rub the worse it gets.

ELLIE: It's not my fault.

MAX: Did you try cold water?

LUCILLE: No, it's hot water for grease.

ELLIE: Hey listen, I don't mind that spot.

MAX: No, I'm sure it's cold water.

ELLIE: Honest, I like that spot just the way it is.

LUCILLE: Max, it's hot water for grease and cold water for blood stains and ink.

MAX: I've got this stuff in my car.

LUCILLE: Oh it's no use!

ELLIE: *stand up on bed.*
^ [Shouting] Would you leave it alone! I like that spot. [They both stop and stare at her.] This is MY room.

LUCILLE: *stand*
^ But it is a brand new carpet.

ELLIE: BIG DEAL.

MAX: *stand*
^ Ellie, don't talk that way to your Mother.

ELLIE: She is not my real Mother. [Stiff pause]. [To Lucille] You'll never be my REAL MOTHER.

LUCILLE: (Angry but even) You know, Ellie, You're absolutely right.

[Pause]

LUCILLE: [Covering.] Well if we are going to the market I better get my coat. [LUCILLE exits MAX is angry and very depressed.] *sit on toy box*

MAX: That was nice. . . . that was really nice.

ELLIE: It's not my fault. *sit on bed*

* 1st time
MAX realizes
how serious
problem is.

MAX: You hurt her feelings.

ELLIE: I have feelings too you know. Just because you're a kid doesn't mean you're junk!

MAX: Come off it Ellie.

ELLIE: That spot is almost out.

MAX: [*Really down*] Yeah!

ELLIE: Maybe we could put something over it.

MAX: Yeah.

ELLIE: With a sign that says "Don't look here."

MAX: [*With a slight laugh*] Sure.

ELLIE: [*Trying to get him out of his mood.*] Knock, knock.

MAX: Not now, Ellie.

ELLIE: Let's wrestle.

MAX: Uh uh! You're getting too big for me.

ELLIE: Do you think I'm too fat?

MAX: You? Naw you're fine.

ELLIE: Hey Pop, do you remember the time we went camping and you drove all afternoon to get out to the woods? It was dark when we pitched the tent and we heard all those funny sounds and you said it was MONSTERS. Then in the morning we found out we were in somebody's front lawn.

MAX: [*Responding a bit.*] I knew where we were all the time.

ELLIE: Or when we went to the Super Bowl and I got cold, and you said yell something in your megaphone.

MAX: Yeah, and you yelled "I'm cold and I want to go home." [*They both laugh.*]

ELLIE: [*Tentatively.*] Hey Pop, tell me about my real mother.

MAX: How come you want to hear about her all the time these days?

~~[ELLIE sits at his feet and rests against his knees.]~~

ELLIE: I just do. Hey do you remember the time it was my birthday and you brought Mom home from the hospital, and I didn't know she was coming that time? I remember I was already in bed and you guys wanted to surprise me. She just came into my room, kissed me goodnight and tucked me in, just like it was any other night.

MAX: [Moved] How could you remember that? You were just four years old.

ELLIE: I just remember.

MAX: ^{move to bed to sit closer to E}
A Your mother was a wonderful person and I loved her very much.

ELLIE: As much as you . . . like Lucille?

MAX: Ellie.

ELLIE: Was she pretty?

MAX: She was beautiful.

ELLIE: Do I look like her?

MAX: Naw, you look more like me, you mug.

ELLIE: [Suddenly angry] Why does everything have to change?

THE PROBLEM

MAX: Hey.

ELLIE: How come Lucille is always so neat and everything? I bet she never even burps.

MAX: She does.

ELLIE: HUH!

MAX: I heard her once.

ELLIE: Do you think I'd look cute with make-up on?

MAX: You? You're just a kid.

ELLIE: But Lucille wears make-up. Lot's of it.

MAX: Well she's grown up.

ELLIE: Hey do you know how old she is?

MAX: Sure. Thirty-five.

ELLIE: How come you married such an old one?

MAX: That's not old.

ELLIE: Huh!

MAX: Why I am older than that myself.

ELLIE: You are??

MAX: Ellie, you know how you get to go to camp in the summer. You get to go away all by yourself.

ELLIE: Yeah but I'm not going any more.

MAX: You're not?

ELLIE: Nope, look what happened the last time I went. You and Lucille get to be good friends, then as soon as I get back you get married. Who knows if I go away again I might get back and find out you moved to Alaska.

MAX: We wouldn't do that.

ELLIE: You might.

MAX: Ellie, kids can't always go where parents go. Sometimes parents go away all by themselves.

ELLIE: How come ever since you got married I am such a kid. You never used to say I was a kid. We did everything together. Now all I hear is, "Kids can't do this," "Kids can't do that," "Kids have to go to bed at eight-thirty," "Kids have to clean up their rooms." Why does everything have to change?

MAX: Nothing's changed. I still love you the same. Now there's just two of us who love you.

ELLIE: HUH!

POP: I just wish you'd try a little harder to

ELLIE: To like Lucille? Why should I? She doesn't like me. She likes cute little girls who play with dollies.

*make
decision to
tell her*

*Fear of
being
left alone*

MAX: Well she got herself a messy little mug that likes junk. *[ELLIE pulls away.]*

MAX: I'm just kidding. She likes you fine the way you are.

ELLIE: Oh yeah, well I don't like her.

MAX: Why not?

[LUCILLE enters and overhears the following.]

ELLIE: Cause . . . Cause . . . Cause she's a wicked stepmother *[ELLIE giggles in spite of herself. MAX is really angry.]*

MAX: That's not funny!

ELLIE: You shout at me all the time!

MAX: *[Shouting.]* I'm not shouting!

LUCILLE: *[Breaking it up.]* Is everybody ready to go?

MAX: *stand* Ellie get your coat.

ELLIE: I'm not going.

MAX: Get your coat. We are going for ice cream!

ELLIE: *[Pouting]* I don't want any.

MAX: Okay. Lucille let's go. Ellie you can just stay at home and clean up your room.

LUCILLE: Max

MAX: I said let's go!

ELLIE: See if I care.

[They leave the room ELLIE pouts.]

LUCILLE: Was it about the trip?

MAX: What?

LUCILLE: Were you two arguing about the trip?

MAX: Are you kidding, I didn't even get that far.

LUCILLE: Let's just forget it.

MAX: What?

LUCILLE: Forget the whole thing!

MAX: Oh no. I need this trip. We need it; we have got to have some time for US.

LUCILLE: If you want to go, then let's talk to her and we'll go. If not, let's just forget it!

MAX: Let me work this out in my own way.

LUCILLE: Why does everything have to be a game or a joke? Max, it really isn't fair to Ellie or me. Why can't we just talk?

MAX: This isn't easy for her.

LUCILLE: Well, it isn't easy for me either; and frankly, Max, I have just about had it.

MAX: Lucille . . .

LUCILLE: If we are ever going to be a family, we've got to be able to talk . . .

MAX: Not now! You're angry, she's angry. Let's go to the market, calm down, and we'll talk when we get home.

[They exit] L/L

SCENE 7

ELLIE: Hey, wait a minute. . . Wait, I changed my mind. I want to go.

~~[They have gone. ELLIE turns back.]~~ X to door

"CINDERELLA"

VOICE: Red Light! It's all her fault! She didn't want you to go. SHE made it so you couldn't go.

[ELLIE is drawn to the mirror.]

ELLIE and VOICE: Pick up your toys. Make your bed. Do what we say or you won't be fed.

ELLIE: I'll never be pretty. Ugly face, ugly hair and squinty little eyes. If I had my real mother I'd be pretty.

COMMUNICATE!

VOICE: You'll never be as pretty as Lucille. Green Light!

ELLIE: They dress me in rags. They make me work all day.

VOICE: Ugly Ellie.

ELLIE: Ugly Ellie, Ugly Ellie . . . * ^{lies} ~~ELLIE sits on the bed and puts her~~ ^{with face in} ~~over her face dejectedly~~ ^{pillow}

FRIZBEE: *[Inside the toy box.] Cinderelli, Cinderelli, Cinderelli [Lid to the box opens and out pops FRIZBEE wearing Mickey Mouse ears and singing the Walt Disney song.]*

FRIZBEE: Cinderelli, Cinderelli, Cinderelli, Cinderelli . . .

ELLIE: What are you supposed to be? ^{sit up}

FRIZBEE: ^{kneel us of bed} I am just a little Mouse. Who lives inside this great big house. Oh Cinderelli kind and dear, I see what's been going on right here. Your wicked stepmother cruel and mean, Makes you wash and wax and clean. Now she's gone to the ice cream ball, And left you here with nothing at all.

ELLIE: Dear little Mouse you've seen everything?

FRIZBEE: Oh Yes! Everything and more.
Ever since your stepmother came to stay,
I have seen you slave all day.
She gives you crusts of bread to eat.
She pinches your elbows and stamps on your feet.
She gives you rags and paper towels to wear.
She calls you names and tangles your hair.

ELLIE: But what are we to do? I want to go to the ball but I have nothing to wear, my hair is dull, dull, dull, and my face is blah!

LANA: ~~[From the toy box.]~~ Perhaps there's something I can do. * ^[Toy box opens again, we see LANA'S feet waving in the air. ELLIE and FRIZBEE pull her out, she is outlandishly dressed in a gold lamoo dress, blond wig, tiara, and silvery shoes.] ^{with wand}

LANA: I am your fairy godmother and I have come to make you a star. We have much to do, after all stars are made not born. ^{x to end of bed}

ELLIE: Are you going to do a spell?

LANA: Oh no, spells are old fashioned. Today we have something much better . . . money! *[LANA throws a fist-full of money in the air.]*

LANA: First we need a dress.

ELLIE: Hey, I got an idea. Come with me. . . .

[ELLIE leads ^{Lana} ~~them~~ out of her room to LUCILLE'S ladder where she gets an elaborate party dress.] ~~offstage~~ L; Frizbee holds up E's dress.

LANA: Perfect!

FRIZBEE: But that's Lucille's.

LANA: Not anymore. We just bought it. [LANA ^{throws fistful of} ~~throws a bill on the~~ ^{\$ at F} ~~hanger~~ and helps ELLIE on with the dress over her clothes.

LANA: And now the hair! Give her something that simply screams glamour.*[FRIZBEE becomes the hairdresser.]

FRIZBEE: Would Madame care for a flip?

[FRIZBEE does a flip.] ^{off end of bed} w/wand

LANA: The hair you dolt! [LANA clobbers him.] FRIZBEE makes an elaborate production of messing up ELLIE'S hair.]

LANA: Make-up! [FRIZBEE slaps make-up on ELLIE and shows her how to blot her lipstick by smacking her lips. He gets carried away with the smacking and gives LANA a big kiss.]

LANA: Oh gross! [LANA clobbers him.]

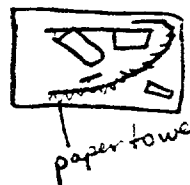
LANA: And now the coach. [FRIZBEE puts on the football helmet ^{RC} and jumps around being a coach.]

LANA: THE CARRIAGE !! [FRIZBEE gets a broomstick horse.] ^{RC}

LANA: And last but not least. . . your public! [LANA ^{throws a fist full of} ~~throws a fist full of~~ ^{money in the air and there is tumultuous cheering.}]

[ELLIE, FRIZBEE and LANA exit in procession. A ^{VOICE} fanfare is heard. FRIZBEE enters with a roll of paper towels which he rolls out like a red carpet. He stands at attention at the end of the carpet. LANA swirls on and down the carpet, she curtsies to FRIZBEE.]

VOICE: Ladies and gentlemen, the Prince. [MAX enters dressed in a frock coat over his regular clothes. He bows and stands at the end of the "carpet."]



Slapstick

VOICE: And now ladies and gentlemen, the moment we have all been waiting for, the star of stage, screen and television. . . the Princess Cinderelli! *[Music plays the Sleeping Beauty Waltz, ELLIE enters, a spot light catches her, she sweeps down the carpet to MAX who bows. They dance.]*

LANA: *(Exiting UL w/ Frizbee cleaning up towels)* ~~*[As they walk by her.]*~~ Remember darling, your contract is up at midnight. *[VOICE begins to bang on a pot with a spoon twelve times in all. On the stroke of twelve LUCILLE appears, sweeps down the "carpet." MAX turns and bows to her and dances off with her leaving ELLIE.]*

ELLIE: Hey wait a minute, what do you think you're doing? ~~*[LANA and FRIZBEE exit.]*~~

ELLIE: Hey, I'm supposed to be the Princess around here. Hey, I'm Cinderelli! Come back. Alright see if I care. I don't need any stupid old prince. I can have a good time all by myself. *[ELLIE sings and dances all by herself. Music out, ELLIE, obviously upset, dances faster and faster. MAX and LUCILLE enter with groceries. They stop at her door and watch. MAX bursts out laughing. LUCILLE elbows him. ELLIE stops, mortified at being caught.]*

VOICE sings waltz
"MOTHER-DAUGHTER
TALK"

SCENE 8

ELLIE: Well what are you staring at?

MAX: What is this, Halloween?

ELLIE: What's so funny?

LUCILLE: I think you look very pretty.

ELLIE: *[Defensive.]* Well I wasn't trying to look pretty! I was trying to look dumb and funny, like this. . and this. . and this . . . *[ELLIE makes faces.]*

Since I can't be pretty I might as well be funny and dumb. *[ELLIE capers around wildly until she stubs her toe. on door post]*

ELLIE: Owwwwwww!

LUCILLE: ^{goes to E}
What's the matter?

ELLIE: I stubbed my dumb toe. *[ELLIE sits and buries her head in her hands. MAX starts to go to her. LUCILLE stops him by shoving her sack of groceries into his arms.]*

LUCILLE: Max, will you put these in the kitchen for me? *[MAX gives her a look, she waves him away and he exits. LUCILLE goes to ELLIE and helps her out of the dress.]*

throws dress on floor

LUCILLE: You okay? [ELLIE pulls away and sits on the bed. She shrugs.]

LUCILLE: Ellinor, if I asked you to help me with something would you do it? *Sit beside E on bed*

ELLIE: I didn't clean up my room.

LUCILLE: So I see, but that's not what I am talking about. I want you to help me with something else.

ELLIE: Huh! I don't see what I could help you do.

LUCILLE: [Tentatively] Well, I've never had any children. . . and lots of times I'm not too sure what mothers are supposed to do. So I wanted you to help me.

ELLIE: How should I know? I never really had a mother, not one I remember real well.

LUCILLE: Well, maybe we could help each other. [ELLIE shrugs.]

LUCILLE: You see, my mother was very strict. She made me pick up my room and practice my voice every day and I loved her.

ELLIE: She was your real mother.

LUCILLE: Yes.

ELLIE: That makes a difference. You have to love your real mother and your real kids.

LUCILLE: But you can choose to love your stepchildren.

ELLIE: But nobody can make you.

LUCILLE: [Pause.] That's right.

ELLIE: Well I can tell you a couple of things mothers shouldn't do. They shouldn't try to make their kids different from the way they are. Like if the kid is messy, they shouldn't try to make them be neat. And mothers shouldn't make their kids go to bed at eight-thirty, especially when there's good movies on T.V.

*walk around room
"lecturing"*

LUCILLE: But what if the mother wants the child to be healthy and she thinks the child should get some sleep?

ELLIE: Who's supposed to be doing the helping around here, you or me?

LUCILLE: Sorry.

ELLIE: Mothers should love their kid no matter what. ^{At mirror} Even if the kid is funny and dumb and looks like a gorilla; Mothers should make them think they are beautiful. sit back on bed

LUCILLE: But what if the kid won't let the mother. . . .

ELLIE: Mothers gotta go first! That's the rules.

LUCILLE: Ellie. . . I. . . .

ELLIE: ^{"Escape" DR, sit on floor}
[Turning away.] What's for supper?

LUCILLE: Huh?

ELLIE: I'm getting hungry. What's for supper?

LUCILLE: I thought I'd make a beef stroganoff.

ELLIE: What's that?

LUCILLE: It's little slices of beef with sour cream and. . . .

ELLIE: ^{stand} SOUR CREAM! UHHHHHH! Mothers should never make their kids eat SOUR CREAM! [ELLIE clutches her throat.]

LUCILLE: [Laughing] You should try it.

ELLIE: I know, Why don't I make dinner tonight? I used to do that all the time. Pop and I had this really neat game we'd play. First we'd cook up a whole bunch of T.V. dinners and then we'd put on blindfolds and try to guess what we were eating.

MAX: [Entering] Did I hear somebody mention food?

LUCILLE: I just had a great idea! Why don't we eat out tonight?

ELLIE: Knock knock. . .

MAX: Who's there?

ELLIE: Uda.

MAX: Uda who?

ELLIE: [Singing] "You deserve a break today".

MAX: [Joining in] . . . "So go on and get away to MacDonalds." * [MAX encourages LUCILLE to join in]

LUCILLE: But I don't know the words.

ELLIE: It's simple. But you can't sing it in that toot toot de doot voice. You gotta do it like this. . . [ELLIE belts it out.]

ELLIE: "You deserve a break today. So go on and get away to MacDonalds."

LUCILLE: [Belting] Like this? "You deserve a break today. So go on and get away to MacDonalds." [They all join in on the last line.]

ELLIE: Not bad, for a beginner.

MAX: Let's go.

LUCILLE: Wait a minute, I have to put the meat in the freezer. [LUCILLE exits.]

MAX: Hey Ellie, after supper how about a little. . . [MAX mimes bowling]

ELLIE: Great! Just you and me, like the old days?

MAX: Ellie?

ELLIE: Oh I bet Lucille doesn't even know how to bowl. I bet she thinks it is a dirty smelly sport.

MAX: Oh, come on.

ELLIE: Oh, I guess she can come.

MAX: If she doesn't know you'll have to teach her. X into Living Room

ELLIE: ^{in doorway} Yeah, I could. Cause if there is one thing I do know it is bowling. [LUCILLE enters.]

MAX: Lucille, would you like to go bowling after supper?

~~* This jingle should be constantly updated to any popular theme song of a fast food chain.~~

X to Max
LUCILLE: ^ Oh Max, I was hoping we could all come back here and TALK.

MAX: [Ignoring the hint] Oh yeah, yeah. We can do that afterward.

LUCILLE: Maybe just you two should go. I've never bowled before and I wouldn't want to slow you down.

MAX: Baloney! There's nothing to it. We'll show you. Right Midget?
~~[ELLIE shrugs and MAX elbows her.]~~

ELLIE: Sure, sure, it just takes practice, to get good that is. I'll show you.

MAX: Let's go. [They start out.]

ELLIE: Wait a sec, let me get my shoes.

MAX: We'll meet you in the car.

[MAX and LUCILLE exit. ELLIE gets her bowling shoes from ^{center of mess on floor} ~~under the bed~~ and starts out.]

VOICE: Red Light! [ELLIE freezes.]

VOICE: You aren't going to fall for all that stuff are you?

ELLIE: Huh?

VOICE: All that "Help me be a mother" stuff?

ELLIE: Well. . .

VOICE: Stepmothers always say that. . . to soften you up. They don't really mean that. And now she's going bowling with you. And after you teach her you know what will happen? She and Pop will go and leave you home . . . alone. Green Light!

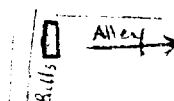
MAX: * [Off stage] Come on Ellie! [ELLIE hesitates and exits.] ~~By minor adjustments in the set it switches to the bowling alley. The sound of balls rolling and pins falling can be heard all through the next scene. As soon as the scene is shifted ELLIE, MAX, and LUCILLE enter. ELLIE munches a bag of french fries, they cross to benches set up to indicate their alley. MAX sets up a score sheet, changes his shoes. All bowling should be mimed.~~

SCENE 9

Sound

Blackout
Voice Exits

"Bowling"



sitting
on
bench

MAX: Why don't we take a couple of practice shots? Will you show Lucille how to hold the ball while I get us squared away?

ELLIE: [~~Licking her fingers~~] Okay, first you get a ball. . . [ELLIE points, LUCILLE looks a bit apprehensive but she gets a ball.]

MAX: [Under his breath] Ellie, I want you to be nice.

ELLIE: [Slaps on a huge smile] I am being nice. . . SEE? Now you hold the ball like this with three fingers. . . That's good. . . very very good! And you look right at that center pin and bring your hand straight back. . like this and you just swing through. . . . See?

E X to beside
lane to watch

LUCILLE: [Gamely] Sure I think so. . .

ELLIE: Well go ahead . . . Try one. [LUCILLE follows all ELLIE's instructions but the unexpected weight of the ball throws her off balance. Finally she manages to bowl one ball but very badly. There is the sound of a gutterball.]

ELLIE: [Much too nice.] Good! VERY GOOD Lucille. [ELLIE smirks.]

MAX: Lucille, that's called a gutterball, and it's not good. Ellie I'll show her. Why don't you take your turn? Lucille X to bench

ELLIE: Can I have a Coke?

LUCILLE: You just finished dinner.

ELLIE: Pop?

MAX: Yeah sure, here's ^{50¢}~~fifty~~ cents.

~~[ELLIE walks away a few steps. MAX moves over to LUCILLE and shows her how to hold the ball, very cozily. ELLIE returns.]~~
Exits UL

ELLIE: AHEM! I believe it is MY turn. [ELLIE takes a ball and goes through a very elaborate warm-up.]

MAX: [Quietly] Now you see you just bring the ball straight back and . . .

LUCILLE: Where is the aiming? [ELLIE bowls just as LUCILLE is talking, she slips a little and is thrown off. There is the sound of a few pins falling.]

ELLIE: No fair! No fair! You're not supposed to talk! You threw me off!

MAX: [*Writing down the score.*] Uhhh, three! A little to the left.

ELLIE: That's not fair.

MAX: Oh go on, you've still got another ball.

ELLIE: This time NO talking. [*ELLIE bowls. All pins fall.*]

MAX: Fantastic.

LUCILLE: Nice aiming, Ellinor. That was a good shot wasn't it dear?

ELLIE: [*Cocky*] You bet. That's what you call a spare. It is just about the best you can do. Of course it takes hours and hours of practice.

MAX: Nice one Midget! Okay Lucille, it's all yours. Just relax and concentrate. [*LUCILLE starts into the backswing.*]

ELLIE: Hold IT!

[*LUCILLE stops clumsily.*]

ELLIE: This is the foul line. If you step over it nothing counts. . . . I was just trying to help! [*LUCILLE bowls, very awkwardly. Sound of ball rolling very slowly.*]

ELLIE: [*Watching the ball.*] Don't expect too much, not right at first. After all there is only one thing better than a spare and that's a . . . [*Sound of pins falling domino effect. ELLIE'S face contorts in utter amazement.*]

ELLIE: A STRIKE?????

MAX: Fantastic!

LUCILLE: Is that good?

MAX: You bet it is!

ELLIE: I think I'm going to be sick! X to sit on bench

LUCILLE: What does that little X mean up there?

ELLIE: [*Nasty*] It means a strike!

MAX: Not bad, old lady, not bad at all.

[*ELLIE starts coughing real fakey.*]

LUCILLE: Beginner's luck.

MAX: Let's see. My turn now. *[ELLIE coughs.]*

MAX: What's the matter with you?

ELLIE: I don't feel so good.

MAX: Well lie down for a minute.

ELLIE: I don't exactly feel like bowling. *[MAX shoots her a look which silences her. MAX picks up the ball and lines up the shot, very machismo. Just as he bowls ELLIE coughs and throws him off. He gets a gutterball.]*

MAX: Ellie!

ELLIE: *[Innocently]* Sorry.

LUCILLE: What's the matter Ellinor?

MAX: Nothing's the matter. She's just got a bad case of fakeitus that's all!

ELLIE: By the way, Lucille, that's called a gutterball, it's not good.

MAX: Now, no more talking, noisemaking, sneezing, coughing or anything. *[MAX lines up the shot and ELLIE yawns.]*

MAX: One more noise out of you and it's out to the car. *[MAX takes his time lining up the shot, ELLIE picks up her Coke can which she opens just as he bowls. The can explodes in a spray of Coke. MAX tosses his ball over several lanes. He is furious.]*

ELLIE: Ooops!

MAX: ELLIE!

~~LUCILLE: Good Lord it is all over everything!~~

ELLIE: I couldn't help it.

MAX: You did that on purpose 'cause you're a rotten sport.

ELLIE: I did not.

MAX: Out to the car!

ELLIE: POP!

MAX: I said out to the car!

LUCILLE: Dear!

MAX: I am not going to have her wreck our game just because she's a lousy sport.

LUCILLE: ^{stand} / Let's go home.

MAX: WHAT?

LUCILLE: I don't really care about bowling. ^{chg shoes}

MAX: Well I do. Ellie out to the car. I said it and I meant it.

LUCILLE: You can't send her out there to wait in a dark parking lot.

MAX: Oh yes I can. We are going to finish this game, and Ellie is going to wait for us out in the car. If there is one thing I can't stand it is a rotten sport.

LUCILLE: I will not permit you to send that child out there alone.

MAX: It's just out to the car, do you want me to hire a babysitter?

ELLIE: [*Embarrassed.*] Pop!

LUCILLE: Max, keep your voice down. We'll settle this when we get home.

MAX: Are you telling me how to discipline my kid?

LUCILLE: You? You're a fine one to talk about discipline. Why you're a bigger kid than she is. Why we should all be sitting at home right now having a family discussion. But Oh no! We have to get ice cream. We all have to go bowling first. . . all because you can't even talk to your own child. . . .

MAX: [*Impulsive*] Oh you don't think I can tell her . . . [MAX crosses to ELLIE, LUCILLE tries to stop him.]

LUCILLE: Max, not here and not now. . . Let's go home.

MAX: [*To Ellie.*] Ellie, we are going to Hawaii!

[To Lucille] There! Now are you satisfied? [LUCILLE is horrified. MAX realizes instantly that he has really blown it.]

LUCILLE: Oh MAX!

ELLIE: What are you guys talking about?

MAX: [Fighting his way out.] Uhhh, Ellie, we are going away. . . We're going to Hawaii.

ELLIE: HAWAII?

MAX: Yeah, for about three weeks.

ELLIE: Cool
~~Neato!~~ Do I get to get out of school?

MAX: No Ellie, just Lucille and I are going. I was gonna tell you all about it when we got home tonight, well now you know.

ELLIE: What. . . What about me?

MAX: Well you kind of like Mrs. Dougan and I thought maybe she'd come and. . .

ELLIE: You are going away and leaving me.

LUCILLE: Ellie. . .

ELLIE: ^{stand} [Getting mad.] So that's what all that sneaking around was about! So that's what all those papers and secret stuff was about. You guys are going away and leaving me.

} To Max

LUCILLE: Ellinor, that's not. . . .

ELLIE: [Turns on her.] And YOU! All that "Help me be a mother," stuff! That was just to soften me up. Well I'll tell you one thing mothers shouldn't do, mothers shouldn't lie to their kids about all that love stuff and then dump them.

MAX: Ellie, stop shouting.

ELLIE: I should have known. I should have known you didn't really like me. You just wanted to have POP all to yourself. Well go ahead! See if I care!

MAX: Ellie, we are going home. Take off your shoes and wait for me in the car.

ELLIE: You can't just throw me out like the trash you know. (to Max)

MAX: ELLIE OUT TO THE CAR! [*ELLIE starts to run out*^{OL}*, MAX stops her.*]

MAX: Ellie, your shoes! [*ELLIE, furious, takes off her shoes and throws them at him and runs out. LUCILLE looks at MAX for a minute.*]

LUCILLE: Well you certainly handled that one well.

MAX: Lay off! Oh I'm sorry, I didn't mean for this to happen.

LUCILLE: I should hope not. Max, discipline isn't something you turn off and on like hot water.

MAX: I know.

LUCILLE: ~~(Taking off her shoes and exiting.)~~ We were just beginning. After two months we were just beginning. [*LUCILLE exits. MAX sits for a minute. He picks up the score sheet and crumples it. He starts out when LUCILLE enters at a run.*] chgs

LUCILLE: Max, she isn't there! She's gone!

MAX: What?

LUCILLE: She's run away. She left this note on the windshield.

[*LUCILLE hands MAX a note.*]

MAX: [*Reading*] "You win Lucille."

LUCILLE: [*Panicing*] Where could she have gone?

MAX: Anywhere! Let's go, she can't have gotten too far. [*LUCILLE sees ELLIE'S shoes.*]

LUCILLE: Oh Max, she hasn't even got her shoes on.

MAX: Come on. [*MAX and LUCILLE exit.*] ^{ACTORS} Weird sounds begin, the recorded voices of LANA, FRIZBEE and VOICE are heard chanting "Run away." The following scene is a mixture of fantasy and reality. A sound collage of voices and scary music form the background.]

SOUND continues throughout scene

"THE STREET"
(FAST PACE)

SCENE 10

VOICE, LANA and FRIZBEE: Run away. . . Run away. . . Run away. . . Run away. . . *

Voices
[ELLIE enters at a run, ^{chasing E then run around her, she's "trapped"} LANA and FRIZBEE enter also but they appear as ~~strange menacing figures, such as a stop sign that is knocked over, a staggering drunk, a car that nearly runs ELLIE down~~]

VOICE, LANA and FRIZBEE: Run away. Run away. Run away. Run away.
There's a fact you've got to face. . .
Run away. Run away.
That she's taken your place. . .
Run away. Run away.

VOICE, LANA and FRIZBEE: [Recorded] And there's nothing you can do . . . Run away, Run away. Cause he loves her more than you . . . Run away, Run away.

ELLIE: ^C I'll show you. Boy will you be sorry! I'm never going home. [A [✓] cat ^{yeowls} and LUCILLE appears dressed in a long black cloak.]

LUCILLE: ^{UL} ~~[Recorded]~~ Mirror, mirror, on the wall, who's the fairest of them all?

ELLIE: I am, you wicked old stepmother! ^{Lucille exits UL} [ELLIE runs into FRIZBEE who ^C holds a newspaper in front of his face.]

FRIZBEE: Go home little girl.

ELLIE: I'm never going home. I'll find some new parents.

^{DR}
[ELLIE runs over to LANA who is wearing a farmer's hat and mimes ~~churning butter~~]

ELLIE: Will you adopt a poor orphan child?

LANA: [Malevolently] My lands, who is this child?

ELLIE: I am just a poor orphan with no father or mother.

FRIZBEE: ^{XDL} ~~[Also wearing a farmer's hat]~~ I see the mark of the princess Cinderelli upon her cheek. We will adopt you.

ELLIE: I am not the princess, I'm just Ellie. Ellie Murphy.

FRIZBEE: Well, if you are not the princess then get lost. [ELLIE staggers away from them.] X UL

true identity

ELLIE: I'm not scared. I'm not scared. I'm not scared. Oh, my feet are so cold. [MAX enters slowly with his back to the audience. He wears a raincoat with a hood. LUCILLE enters with her back to the audience, she too wears a long coat.] Voice is a cat Keeping E from reaching M+Lu

ELLIE: Pop! Is that you Pop? Hey!

MAX: [Still with his back to her.] I beg your pardon?

ELLIE: Pop! It's me, Ellie.

MAX: I'm sorry but I don't believe I know you.

ELLIE: Pop, It's me, your daughter! Ellie!

MAX: Who?

ELLIE: Hey Lucille! It's me, Ellie.

LUCILLE: [Still with her back to her.] I beg your pardon?

ELLIE: Look at me! It's Ellie!

LUCILLE: I don't believe I know you. [Slowly they turn to look at her. ~~They wear half masks which are transparent.~~]

LUCILLE: Do you know this child?

MAX: No, I'm sorry little girl.

LUCILLE: Come dear, we have a plane to catch.

MAX: Oh yes, we mustn't be late.

LUCILLE: [As they exit] What a strange little girl.

ELLIE: Don't you know me? I'm your child! ~~[Strange music and recorded voices begin again. LANA and FRIZBEE step in and out of the shadows moving in slow motion.]~~

VOICE. LANA and FRIZBEE: ~~[Recorded]~~ You're alone. . . You're alone. ^V ^F

LANA: [Like a cat yeow!] Hi ya Sweetie. . . .

VOICE. LANA and FRIZBEE: ~~[Recorded]~~ Can't go home. . . Can't go home. . . ^F ^V

Robotic
sound +
movement

Run around
E again,
same as
beginning of
scene.

ELLIE: Doesn't anybody know me?

LANA: Hi ya Boss. . .

ELLIE: I'm not the Boss. I'm. . .

VOICE, LANA and FRIZBEE: ^V [Recorded] You're alone. . . ^L You're alone.

FRIZBEE: Singer of the year. . .

ELLIE: I don't want to be. . .

VOICE, LANA and FRIZBEE: ^F Got no home . . . ^L Got no home . . .

ELLIE: I don't want to be an orphan.

VOICE, LAND and FRIZBEE: You're alone. . . You're alone. . .
All alone . . . All alone. . . *Fast, overlapping → Exit UL*

ELLIE: I just want to go home. *[ELLIE runs ^{behind flat R→L} around the stage, as she does the scene is shifted back to her house. ELLIE enters the living room area and looks around.]*

ELLIE: I'm home! Hey Pop? Lucille? I'm home! *[I don't want to be an orphan. Pop? LUCILLE ^{UL} (ELLIE sighs and goes into her room) She throws herself down on her bed and falls into a deep sleep.] **

SCENE 11

[Soft music begins, a lullabye played on a music box. ^{UL} ELLIE dreams and in her dream MAX and LUCILLE enter ^{UL} wearing dressing gowns. LANA and FRIZBEE enter. ^{UL} They carry windchimes which tinkle softly. During this scene the words must tumble and flow like a waterfall, nothing frightening. It is a soft and gentle dream.]

LUCILLE: Shhhhh. Don't wake the baby. . .

FRIZBEE: What a beautiful baby. . .

LANA: What a good baby. . .

MAX: Daddy's beautiful baby girl.

ELLIE: [Recorded] I never had a Mother, not one I remember real well.

LANA: Sleep. . .

FRIZBEE: . . . Dream.

"DREAM"

standing
UL
EF
La
sitting on bed
M
on knees
knocking on floor

Voice moves around stg, taking it all.

ELLIE: *[Recorded]* Mother? Mother? Where are you? It's dark. I'm scared.
[LUCILLE billows a soft coverlet and covers ELLIE.]

LUCILLE: Shall I tell you a story? Shall I sing you a song?

ELLIE: *[Recorded]* I can't see myself. I'm messy. I'm mean.

LANA: Sleep. . .

FRIZBEE: . . . Dream.

MAX: Daddy's pretty Ellie.

ELLIE: *[Recorded]* Mother tell me a story. Mother sing me a song.

[LUCILLE begins to hum softly.]

LANA: Sleep. . .

FRIZBEE: . . . Dream.

ELLIE: Can you be my mother?

LUCILLE: Sleep. . .

ELLIE: Please be my mother.

MAX: . . . Dream.

ELLIE: I want to have a mother!

LANA: Shhh. Don't wake the child.

FRIZBEE: What a beautiful child.

MAX: Daddy's beautiful girl.

LUCILLE: Pretty Ellie.

MAX and LUCILLE: *+ F + Lina*
[Recorded] Pretty Ellie. . . Pretty Ellie. . . Pretty Ellie. .
 Pretty Ellie. *[All exit slowly as the recorded music and sound continue for a moment. ELLIE tosses and turns on the bed. The dream fades and the house returns to normal. MAX enters the house dressed as he was at the bowling alley. He is upset and in a hurry.]*

Voice moves
back into
mirror

"Ellie's found"

SCENE 12

MAX: I know I have a recent photograph around here somewhere. Lucille you call the police; say you want to report a missing person. *[LUCILLE enters.]*

LUCILLE: I just don't understand how she could have gotten so far so quickly. Oh Max, what are we going to do?

MAX: I know we had some pictures taken at ~~Woolworths~~ ^{K-Mart} right before she left for camp. Where did I put them?

LUCILLE: She's been gone two hours. Anything could have happened.

MAX: Take it easy. We'll find her. She's probably just hiding in a restaurant or something. You call the police. I'll go back to the bowling alley.

LUCILLE: I can't help feeling this is all my fault. ~~Exit UL~~

MAX: Maybe they are in her room. ~~Call the police.~~ [MAX enters ELLIE'S room. He stops dead when he sees her asleep. He is unable to speak for a second and sighs in relief.]

MAX: [Very calmly] Lucille. ^{enters &} [LUCILLE crosses to him. He points to the sleeping figure. LUCILLE ~~crouches by the bed.~~ ^{moves toward}]

LUCILLE: Thank God.

MAX: ^{Pulling Lucille back} ^ Let's let her sleep. She must be exhausted. [They leave the room and close the door behind them.] ~~leave the door cracked open~~

LUCILLE: She must have walked all this way.

MAX: She must have run.

LUCILLE: [Still slightly hysterical] Thank God she's alright. Anything could have happened to her. I don't know what I would have done if. . .

[ELLIE wakes up, sits and listens.]

MAX: Hey, calm down. Everything is alright now.

LUCILLE: She could have been killed. What if she'd gotten hit by a car?

MAX: ^{Sit Lucille on bench} [Firmly] Lucille, it is all over now. Take it easy. She's home. I'll get something to relax you, just a minute. [MAX exits. ELLIE gets out of bed and starts toward the door.]

VOICE: Red Light!

[ELLIE freezes.]

VOICE: Where are you going?

ELLIE: Out there.

VOICE: Why?

ELLIE: To tell them I'm . . .

VOICE: You could have been killed and its all HER fault. She almost got rid of you once and for all.

ELLIE: But she really sounded worried.

VOICE: You aren't going to fall for that stuff again are you? She just said that so Pop wouldn't be mad at her. She's trying to get rid of you.

ELLIE: Aww that's dumb.

VOICE: You could have been killed and she'd live happily ever after with Pop. That's how wicked stepmothers are you know.

ELLIE: But . . .

VOICE: You could have been killed and she'd live happily ^{ever}~~after~~ after with Pop. That's how wicked stepmothers are you know.

ELLIE: But . . .

VOICE: You could have been killed. Green Light! *Ellie sits on bed + listens*

[MAX enters with a drink for LUCILLE.]

MAX: Here, this will calm you down. Everything is going to be alright. *Sit on bench*

LUCILLE: Thanks. I've been thinking, Max, ^{maybe}~~may~~ I should go away.

MAX: What?

LUCILLE: Maybe I should just let you and Ellie work things out alone. I kept hoping it was just a matter of time . . . that gradually she would come to accept me.

MAX: You're just upset.

LUCILLE: I care for both of you too much to see you destroy what you had together. Maybe I should just leave for a while.

MAX: That's crazy. We are a family now and we are going to work through this thing, all of us, together. Your leaving isn't going to help.

LUCILLE: I don't know.

MAX: Well, I do.

LUCILLE: She must have loved her real Mother very much to hate me so.

MAX: She doesn't hate you. She's just mixed up right now. It's late and we are tired. Let's talk about this in the morning.

LUCILLE: No, I really think it would be better for me to leave you two alone for a while to work things out any way you can.

MAX: Let's go to bed.

[MAX exits. LUCILLE picks up the note ELLIE left on the windshield and reads.]

LUCILLE: "You win, Lucille." [She looks toward Ellie's room.] No, Ellie, YOU win. [She exits].

SCENE 13

[ELLIE is disturbed by this and she starts out the door after them.]

"FUNERAL"

ELLIE: Hey you guys. . .

VOICE: Red Light! ~~[ELLIE freezes.]~~

VOICE: Congratulations! You won!

ELLIE: ^{Face Voice}
^ But she's leaving.

VOICE: That's what you wanted isn't it? Now you and Pop can go back to having things the way they used to be.

ELLIE: Yeah but. . .

VOICE: After all, she wanted to get rid of you. She wanted you to get killed, and then you could have had a funeral.

→ Lana & Frizbee come out of box; La sit on box; F sit on bed-
ELLIE: A funeral? *

VOICE: Yeah a funeral. At funerals everybody is real sorry for all the mean things they ever did to you. Everybody just sits around and says nice things about you and they cry and cry and cry. [FRIZBEE starts to sniffle.]

ELLIE: What about Pop?

VOICE: He cries the loudest of all. [FRIZBEE bursts into sobs.]

ELLIE: What am I supposed to do?

VOICE: Well, first you gotta have a coffin. ~~[LANA and FRIZBEE move the toy box forward for the coffin.]~~

VOICE: You just lie there.

ELLIE: Suppose I want to see what's going on.

VOICE: No, you gotta just lie there.

ELLIE: That sounds stupid. Hey, I got an idea. Why don't you lie there and be me in the coffin.

→ (on the bed)

VOICE: No, I stay right here.

ELLIE: Get in that coffin!

VOICE: Okay... Okay... Green Light [VOICE lies on the ^{bed} box and ELLIE takes charge of the microphone]

ELLIE: Okay ladies and gentlemen. Let's get this show on the road. Ellie Murphy's funeral... Take One! * [LANA and FRIZBEE clap their hands like a claqué board.] RC

ELLIE: Now the parade starts over ^{→ DL} there. I want a black horse with a plume. [FRIZBEE puts a plume on his head and neighs.] X DL

ELLIE: Fantastic! I want music, drums sad and slow! That's right. [LANA wearing a long black veil falls into a procession behind FRIZBEE and they both wail.]

→ DL → US of bed

ELLIE: Now start with the nice things.

LANA: She was so young and so beautiful...

ELLIE: Cut! Lana, honey, more tears... that's right cry, cry, cry. Now throw yourself over the coffin. Preacher that's your cue. [FRIZBEE becomes the preacher.]

Melodrama

FRIZBEE: Poor Ellie Murphy! Why didn't I tell her how cute she was and what nice straight teeth she had.

ELLIE: Come on preacher, nicer things!

FRIZBEE: Poor Ellie Murphy. Why didn't I tell her how pretty she was, what a good voice she had. She was the best bowler I ever saw!

ELLIE: Pop! You're on! ^{UL} ^{robe} ~~(MAX enters wearing pajamas and a high silk hat, and black arm bands. X to end of bed)~~

MAX: I'm sorry Ellie.

ELLIE: More feeling Pop!

MAX: I'M SORRY ELLIE!!!! How could I have been so blind? I never needed anyone but you. Now my life is empty, bleak, bland. . .

ELLIE: From the bottom of your heart, Pop!

MAX: ^{kneel} What a fool I have been and now it is too late!!!

ELLIE: And now for the final touch! Lucille enters up right, rubbing her hand and laughing. *[ELLIE indicates up right. Nothing happens.]*

ELLIE: I said, the grand finale. ~~X~~ LUCILLE enters up right, rubbing her hands and laughing. *[ELLIE indicates up right again and LUCILLE enters up left. She wears a coat and carries a suitcase.]*

LUCILLE: I have been thinking, Max, maybe I should go away ^(Full Front)

ELLIE: No, CUT! Lucille enters up right, rubbing her hands and laughing.

LUCILLE: Maybe I should let you and Ellie work things out alone.

ELLIE: I said, up right!

LUCILLE: I kept hoping that it was just a matter of time.

ELLIE: Cut! Cut! You are not supposed to be saying that! ^{X toward Lucille}

LUCILLE: I kept hoping that gradually she would come to accept me.

ELLIE: You are supposed to be glad that I'm dead.

LUCILLE: I care for you both too much to see you destroy what you had together. Maybe I should just leave.

ELLIE: You are not supposed to be saying that! *Face to face w/Lucille*

LUCILLE: She must have loved her real mother very much to hate me so. So I'm leaving.

ELLIE: Hey wait, Lucille.

LUCILLE: ^{eye contact} ^ No Ellie, YOU win. (Exit UL)

ELLIE: Wait I didn't mean for it to go this far.

VOICE: Red Light! ~~[ELLIE freezes.]~~

VOICE: Don't call her back. You've won! Now things will be the way they always have been.

ELLIE: Why don't you shut up! You are supposed to be dead! I want a mother and she's a perfectly good one.

VOICE: But she's a wicked step. . . .

ELLIE: **RED LIGHT!** [VOICE freezes.]

ELLIE: Lana, Frizbee, take that thing away. Green Light! [LANA and FRIZBEE move like puppets. They ^{place} move VOICE back to the stool and ~~move the toy box back into its place.~~ inside the toy box and sit on it.

ELLIE: Now get in. * [ELLIE helps them both into the toy box. ~~She closes the lid and sits on the box for a second.~~ crawls back into bed

SCENE 14

ELLIE: Lucille! Lucille! Come back! ~~[ELLIE moves back into bed as LUCILLE and MAX enter her room. They both wear the dressing gowns seen in the dream scene.]~~

"Denouement"

MAX: [Entering first] Ellie? What's the matter?

ELLIE: Where is Lucille?

LUCILLE: [Entering] Right here. What's the matter? X US of bed

ELLIE: [Relieved] Oh. . . uhhh, nothing. I must have had a bad dream.

MAX: Do you want to tell me about it? sit toward top of bed

ELLIE: I don't think you'd like it.

MAX: Is it alright now?

ELLIE: Yeah. I guess so.

MAX: Well, goodnight Midget.

[MAX kisses her on the forehead.]

ELLIE: Goodnight Pop. [MAX and LUCILLE turn to leave.]

ELLIE: Uhhh Lucille? [MAX stays in the doorway and LUCILLE crosses to her.]

LUCILLE: Yes?

ELLIE: I'm. . . sorry I ran away. Max X to sit on bench

LUCILLE: So am I.

ELLIE: Well, I'm back now.

LUCILLE: I'm glad.

ELLIE: So am I. [Pause.] (Lucille starts to leave)

ELLIE: Uhhh Lucille, I'm cold.

LUCILLE: Well no wonder, you kicked your covers off. [LUCILLE billows the covers over her and tucks her in. ELLIE smiles.]

ELLIE: Uhh Lucille ^{sit up} knock, knock. . .

LUCILLE: ^{sit by Ellie} Who's there?

ELLIE: Sticker.

LUCILLE: Sticker who?

ELLIE: Sticker-ound for a while, okay? ^{Ellie hugs Lucille}

LUCILLE: Okay. Goodnight Ellie. Sleep well. [LUCILLE moves away a few steps and crouches.]

LUCILLE: Goodnight Lana. Goodnight Frizbee.

ELLIE: Uhhh Lucille, they're not here.

LUCILLE: Oh. ~~[LUCILLE crosses to MAX and turns back.]~~

LUCILLE: Goodnight Ellie. close door

ELLIE: [Pulling the covers up and turning over.] See ya in the morning.

Lucille + Max exit UL, Lullabye begins
BLACK OUT again

An Analysis of Suzan Zeder's
STEP ON A CRACK
for Production

submitted for

SCRIPT ANALYSIS, THEATRE 101

by

Dawn M. Miller

October 16, 1991

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INTRODUCTION

I have chosen to direct Step on a Crack as my Senior Honors Thesis Project. My career plans are to direct children's theatre, possibly founding a new theatre.

After meeting Suzan Zeder in 1990, I became extremely interested in her work. She is a charming, fascinating woman and I share her love and philosophy of both the theatre and children.

Step on a Crack was Zeder's first published play in 1976 and it created a wave of excitement in the field of children's theatre. Until then, children's theatre consisted of classic fairy tale adaptations showing one-dimensional characters and clear-cut distinctions between right and wrong or good and evil. Zeder wrote original works with much more depth of character and subject matter than the traditional works.

A musical version of Step on a Crack is available, but I have chosen the non-musical version for production. I feel that the script is strong enough without the music. Also, the music would lengthen the running time of the show and this would not be beneficial for school tours.

ZEDER'S BIOGRAPHY

Suzan Zeder made the decision to concentrate on playwriting while working toward an M.F.A. at Southern Methodist University in Dallas, Texas. In 1972-3 she went to England as a Fulbright Scholar to research British Theatre-in-Education companies. She received a Ph.D. in 1977 from Florida State University.

Zeder was one of the first children's theatre playwrights to move away from classical children's theatre. She writes original scripts about real people with real problems and no easy answers. She has been quoted many times as saying that she doesn't write FOR children, she writes ABOUT them because she finds them fascinating and dramatically dynamic. Her child protagonists are three-dimensional characters dealing with real-life problems that cause conflicting thoughts and feelings. Zeder believes that adults must respect childrens' perceptions and emotions and not trivialize them. "Protecting" them from difficult or painful emotions and situations usually ends up hurting them.

Several motifs run through Zeder's plays and are found in Step on a Crack. Her child protagonists share some common characteristics. They are bright and imaginative but full of conflicting emotions, doubts, and fears. They feel powerless and lack a sense of identity. They grow in self-awareness through play, discovering that they must face their fears and solve their own problems.

(The importance of play is demonstrated in several of Zeder's works. Through imagination and fantasy, characters are able to rehearse various options for action before making decisions.

Another motif is difficulty in communication. Either characters simply don't listen to each other or they withhold information from other characters. This lack of communication only makes matters worse.

All of the above motifs are evident in Step on a Crack.

(The style of Zeder's plays is highly theatrical, something the director and designers must keep in mind. Time and space are manipulated to make the plays flow smoothly. In a character's fantasies, inner psychological space becomes external, physical space on stage. For example, Ellie's bedroom becomes a jail cell, a movie set, and many other places.

One last thing worth mentioning is this: although the subject matter may deal with difficult, painful issues, Zeder's plays are jam-packed with humor.

PRODUCTION CONCEPT

Step on a Crack is about a ten-year-old girl who must cope with the fact that her life is changing. For six years she has lived with only her father. Now she has a step-mother intruding on that relationship. She becomes jealous and fears emerge in her mind. She works through these fears by acting out fantasies. Although the focus is on the beneficial effects of play, we also see that there are dangers. The more structured games that Ellie plays with her father are used to avoid and cover up the truth. They interfere with effective communication.

Ellie tries to escape with her imaginary friends, but it is when she is alone that she can really deal with her conflicting feelings and accept the fact that she needs a mother. The conflict is finally resolved when she puts Voice, Lana, and Frizbee away. Deciding that Lucille would be a perfectly good mother shows that Ellie has grown throughout the play. She has accepted who she is, what she feels, what she needs, and the fact that her life will change.

The play shows an audience that a child's feelings are important and that those feelings have to be trusted. It takes time to sort out and work through conflicting emotions but, with the help of effective communication, understanding and acceptance will occur. There are not always clear right or wrong, good or bad answers, but fears have to be faced and decisions made - decisions that can be lived with.

CHARACTER ANALYSIS

ELLIE MURPHY

Protagonist; 10 yrs old; "a funny, crazy, wildly imaginative child who arms herself with a full-blown fantasy life to fight her way through real life problems" (Zeder). Ellie has lived with only her father since her mother died six years ago. She must cope with conflicting feelings concerning her new step mother: she doesn't want her life to change yet she does need a mother. Ellie is bright and imaginative but also insecure, jealous of Lucille, fearful of abandonment, and confused about her conflicting emotions. She deals with problems through playing out fantasies and more structured games. She is a lovable child but when on the defensive is a smart-alec brat.

MAX MURPHY

Ellie's father; 37 yrs old; married Lucille two months ago; owns "Murphy's Wrecking and Salvage Company"--blue-collar/middle class. Max has a close, loving relationship with Ellie, but he has never enforced discipline on her. He has trouble communicating effectively. He is afraid to confront Ellie with the truth because (by his rationalization) he does not want to hurt her or make her upset. He is supportive of Lucille's decisions concerning Ellie as long as she is not pushing him to communicate.

LUCILLE MURPHY

Foil to Max; the villain in Ellie's eyes; 35 yrs old; a music teacher. Lucille was raised in a strict home and becomes a stern intrusion of discipline in the Murphy home. She tries to be patient and understanding with both Ellie and Max but is nearly at her wit's end. She pushes for open communication in the family because she truly cares for Max and Ellie.

LANA

Confidant; 10 yrs old; Ellie's imaginary friend; the beautiful, glamorous, female side of Ellie's personality. Ellie uses Lana as a scapegoat although Lana always abandons Ellie when there is trouble.

FRIZBEE

Confidant; 10 yrs old; Ellie's imaginary friend; the masculine part of Ellie's personality. He also is used as a scapegoat and abandons Ellie in trouble.

VOICE

Antagonist; 10 yrs old; Ellie's alter-ego; the dark, negative side of Ellie's personality. She voices Ellie's fears. A "Nellie Olson" type.

ACTING STYLES

Realistic, slapstick, melodramatic. Much pantomime. Actors must clearly express their objectives/intentions with subtext!

SCENE/CHARACTER/ACTION BREAKDOWN

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
	INTRO. : Exposition + Conflict	SINGING	ROOM CLEANING	HAWAII	JAIL BREAK	FATHER/DAUGHTER TALK	CINDERELLA	MOTHER/DAUGHTER TALK	BOWLING	STREET	DREAM	ELLIE'S FOUND	FUNERAL: Climax	DENOUEMENT
VOICE	X	X	X	X	X		X	X		X	X	X	X	
ELLIE	X	X	X	X	X	X	X	X	X	X	X	X	X	X
LUCILLE	X	X	X	X	X	X	X	X	X	X	X	X	X	X
MAX	X			X		X	X	X	X	X	X	X	X	X
LANA			X		X		X			X	X		X	
FRIZBEE			X		X		X			X	X		X	
PAGES	8-11	11-14	14-16	16-23	23-27	27-33	33-36	36-40	40-46	46-49	49-50	50-53	53-56	56-58

SPECIAL LANGUAGE PROBLEMS

There are no "problems" with the language, but it is very important. The dialogue is quite naturalistic, but the sounds and rhythms of the chosen words cannot be overlooked. Zeder is fascinated with sounds. The language in the games played and jokes told and the repetition of phrases throughout the play holds much of the subtext of the play. It also acts as a structural unifying element in the play. Even the title comes from a game: Step on a Crack, break your (step) mother's back. This sets up the tension from the very start of the play.

KEY IDEAS FOR DESIGNERS

GENERAL: Time: the present; one afternoon & night

Style: "realistically expressionistic" (we see reality through Ellie's eyes)

Space: Original production in AC 7, then tours to area schools--Please keep this in mind! SIMPLICITY and FLEXIBILITY are key factors in all designs.

SETTING: The Murphy home: Ellie's messy bedroom & a neat living room. Ellie's room is the larger of the two and must contain a bed, a throw rug, and a toy box large enough for two people to be in. Also needed is a stool and mirror frame for Voice. The living room needs three entrances: to Ellie's room, to the outside, and to the rest of the house. The bowling alley and the street scenes will be mimed downstage of the house set. A bench is the only thing needed for the bowling alley. Nothing is needed for the street.

LIGHTING: Lighting will be used to differentiate reality from Ellie's fantasies; also the house, bowling alley, and street locations. Reality scenes should have natural lighting, while fantasy and dream scenes should have unnatural lighting. BE CAREFUL--we may have difficulty on tours if too much is dependent on the lights.

SOUND: Voice will be making most sound effects; however, we will need the following recorded sound: "Sleeping Beauty Waltz" (sc vii), bowling alley sounds (sc x), scary music (sc xi), Ellie's voice (sc xii), and a music box lullaby (sc xii). I would like the pre-show sound to be a montage of children's songs, games, and laughter. Post-show music might repeat the lullaby from the dream scene.

COSTUMES:

Each character will have one basic costume to wear throughout the play; however new pieces will need to be added at times. BECAUSE OF TOURING, THE PLAY WILL MORE THAN LIKELY BE DOUBLE CAST!

ELLIE: sloppy play clothes, boyish
Dracula cloak
large silver shoes
bowling shoes
outdoor jacket
elaborate party dress (Lucille's--lg enough to over-dress)

VOICE: dark, simple

LANA: "glamorous," very feminine
fairy godmother costume (Tutu?)
farmer's hat
black veil

FRIZBEE: very bright play clothes
farmer's hat

MAX: junkyard "uniform"
bowling shoes
outdoor jacket
frock coat
dark rain coat
top hat
dressing gown
black arm bands
house slippers

LUCILLE: neat (but not fancy) dress
outdoor jacket
dark cloak
bowling shoes
dressing gown

PROPERTIES:

jump rope
blindfold
stationary and pen
paddle ball
music and music stand
Dracula fangs
deflated inner tube
"magic" bouquet of flowers
bowling pin
football helmet
feather duster
magician's hat
1' long metal pipe
scarf (big enough to cover pipe)
Hawaii travel brochures
TV Guide
shovel
long "magic" handkerchief
"dynamite sticks" (perhaps paper towel rolls?)
policeman's hat
police badge
grease gun
2 toy guns
2 helmets
roll of toilet paper
cleaning rag
Mickey Mouse ears
tiara
fistsful of paper money
broom stick horse
makeup - powder and lipstick
roll of paper towels
cooking pot
wooden spoon
sack of groceries
fast food french fries
2 quarters
can of soda pop
bowling score sheet
pencil
note: "You win, Lucille"
newspaper
2 windchimes
blanket
pillow
glass of water
large feather
toy drum
suitcase
PILES OF MISCELLANEOUS "JUNK" AND CLOTHES

BIBLIOGRAPHY OF WORKS CONSULTED

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_____. "Step on a Crack."

Terry, Megan. "Foreward."

Zeder, Suzan. STEP ON A CRACK.

Zeder, Suzan. Conversations regarding children's theatre. Ball State University, UniverCity 1990.

Step on a Crack

October 1991

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
6	7	8	9	10	11	12
13	14 2pm Initial Mtg. w/ LaCasse, Heady, + Irving	15	16	17	18	19 10am Initial Mtg. w/ Stg Mgr and Asst. Dir.
20	21 5pm BSU grant proposal DUE to Office of Research	22 5:15 Prod. Mtg. AC 3080	23	24	25 Distribute Scripts for Reading	26
27	28	29 10:30am Mtg w/ Target Mgr. Roger Symms to discuss grant procedures	30 Post Info about Reading	31		

September						
S	M	T	W	T	F	S
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November						
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Step on a Crack

November 1991

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2
3	4	5 5:15 Prod. Mtg	6 5:30pm Rehearsal for reading AC 308	7 5:30pm Reading in Strother	8	9
10	11	12	13	14	15	16
17 12:30pm Meet w/ Don Heady	18	19 5:15 prod mtg.	20	21	22 See Don LaCasse to finish Target grant proposal	23
24	25	26	27	28	29	30

October						
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December						
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29	30	31				

Step on a Crack.

December 1991

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2 George needs to know # seats in CAVE SUBMIT TARGET PROPOSAL	3 5:15 Prod. Mtg.	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

November 1991						
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January 1992						
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Step on a Crack

January 1992

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2	3	4
5	6 ✓ on poster design	7 5:15 Prod. Mtg.	8	9 mail letters to principals	10	11
12	13 5pm B6230 Auditions	14 5pm B6230 Call backs 10pm DIR. mtg.	15	16	17	18
19	20 7-9pm ACT Initial Cast Mtg + Read Thru	21 6:15-9:15pm Blocking 5:15 Prod Mtg	22 8:15-10:15pm Blocking	23 6-9pm Blocking	24 6-9pm Review Blocking	25
26	27 Approve Poster Design 8:15-10:15pm Working	28 6:15-9:15pm Working 5:15 Prod. Mtg	29 6-9pm Working	30 6-9pm Working	31 6-9pm Bowling; Script/Char. Analysis Discussion	

December 1991

S	M	T	W	T	F	S
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February 1992

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Step on a Crack

February 1992

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

						1
2	3 ✓ on Target Grant 8:15-10:15 Working	4 8:30 AM Dept. Prod. Mtg. 6:15-8 Working 8-9:15 Add Props 5:15 Prod Mtg.	5 Posters Printed 6-9pm Working	6 6-9pm Working <u>OFF BOOK</u>	7 9 AM meet with J.R. in Sound booth NO Rehearsal	8 8pm <u>Silver Cord</u>
9	10 *Don LaCasse giving Reh. notes 8:15-10:15 Run	11 8:30 AM Dept. Prod. Mtg. *Boy Scouts attending Reh. 6:15-9:15 Run 5:15 Prod Mtg.	12 Posters Distributed 10 AM Record Tami's Voice 6-9 Run	13 6-9 Run NO MORE CALLING FOR LINES	14 5-8pm Run	15
16 12:00 NOON Hang Lights	17 Send memo to Faculty to announce show 8:15-10:15 Run	18 8:30 AM Dept. Prod. Mtg. *Don LaCasse giving Reh. notes 6:15-9:15 RUN 5:15 Prod. Mtg.	19 NO Rehearsal 8pm <u>Summer and Smoke</u>	20 6pm - ? First Tech.	21 6pm - ? 2 ND tech/ 1 ST dress	22 8pm Curtain 2 ND Dress; Invited Family Audience
23 Type Archive Photo List 8pm Curtain FINAL DRESS	24 8pm Performance	25 8:30 AM Dept. Prod. Mtg. 8pm Performance 9:30pm Archives	26 8pm Performance	27 8pm Performance	28	29

January

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March

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Step on a Crack

March 1992

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
8	9	10	11 6-8pm AC 404 Brush up Rch. (Speed-Thru)	12 9:30am Cunningham Elementary, Alexandria (Also Orestes)	13	14
15	16	17 9:00am Monroe Central, Parker City *Leann evaluating Meredith	18	19	20 9am Wes- Del Middle, Gas ton 1:30pm Northview, Gas City	21
22	23	24	25	26	27 CAST PARTY SC Bowling and Drop Dead, Fred	28
29	30 9:00am DeSoto	31				

February

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April

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26	27	28	29	30		

Step on a Crack

April 1992

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

			1 9 AM St. Lawrence, Muncie * Don LaCasse + Kip Shawger attending	2	3	4
5	6	7	8 1:00pm Harrison Elem, Gaston * Debbie attending for Willy's	9 1pm Eaton	10	11
12	13	14	15 1:30pm William-Reed, Hartford City * Don LaCasse + Beth Vandewilt attending	16 1:00pm Westview, Jonesboro (Also J.C. Knight)	17 Strike	18
19	20 Turn in Production Book for grading	21	22	23	24	25
26	27 Turn in Production Book to Honors College	28	29	30	MAY 1 Final Report due to Office of Research	

March

S	M	T	W	T	F	S
1	2	3	4	5	6	7
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May

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AUDITION INFORMATION

FOR
SUZAN ZEDER'S

STEP ON A CRACK

A CHILDREN'S THEATRE PRODUCTION
DIRECTED BY DAWN (LEMONS) MILLER

AUDITIONS: JANUARY 13, 1992

CALLBACKS: JANUARY 14, 1992

REHEARSALS: JANUARY 20 - FEBRUARY 23, 1992

ON-CAMPUS PERFORMANCES: FEBRUARY 24 - 27, 1992

TEN TOURING PERFORMANCES: MARCH 12 - APRIL 17, 1992

CONFLICTS: SUMMER AND SMOKE
THE SILVER CORD
A CHORUS LINE
DIVISION STREET

DOES NOT CONFLICT WITH: GHOSTS
OR GUY BOOHER'S WORKSHOP

SIX COPIES OF THE SCRIPT ARE ON 2-HOUR RESERVE AT THE
THE LIBRARY. THEY ARE UNDER MY NAME FOR THE CLASS
"HONRS 499." PLEASE READ THE SCRIPT BEFORE AUDITIONS.

**Audition Schedule
A Chorus Line
Step On A Crack
Ghosts**

A. Plays, Rehearsal Dates, and Performance Dates

A Chorus Line

Performances: March 18-22, 1992
Rehearsals: January 18-March 17, 1992
Director: Lynnette Jordan Schisla
Musical Director: Jeanne Everett
Choreographer: Michael Worcel

Ghosts

Performances: April 14-16, 20-22
Rehearsals: March 9-April 13, 1992
Director: Don LaCasse

Step On A Crack

Performances: February 24-27 in AC-007. This play also will tour
to area elementary schools in March and April.
Rehearsals: January 20-February 23, 1992

B. Conflicts

A Chorus Line

conflicts with The Silver Cord, Summer and Smoke, Step On A Crack,
and Ghosts

Step On A Crack

conflicts with The Silver Cord, Summer and Smoke, and A Chorus Line

Ghosts

conflicts with A Chorus Line

C. Audition Dates and Times

Sunday, January 12

7:00 p.m.-Dance Auditions-A Chorus Line MU 123

Monday, January 13

5:00-7:30 p.m.-Step On A Crack BG 230

7:00-10:00 p.m.-A Chorus Line KDS

Songs and Monologues

7:30-10:00 p.m.-Ghosts BG 230

Tuesday, January 14-Call backs

5:00-7:30 p.m.-Step On A Crack BG 230

7:00-10:00 p.m.-A Chorus Line KDS

7:30-10:00 p.m.-Ghosts BG 230

10:00 p.m.-Director's Meeting Place TBA

Please note that the Monday and Tuesday sessions are in the dance studios at Ball Gym.

Copies of the scripts will be available in the Reference Room of Bracken Library.

DEPARTMENT OF THEATRE
Audition Form

Name: _____ Day Phone: _____
Local Address: _____
Work Phone: _____

Personal Information:

Are you enrolled at Ball State? Yes ☒ No ☐

Are you on academic probation? Yes ☐ No ☒

Are you: Freshman ☐ Sophomore ☐ Junior ☒ Senior ☐

List your major Theatre

Height 5'3" Weight 115 Color Hair blonde

Production Information:

Please number the shows in order of your preference. If you have no preference, check the shows you want to audition for.

☐ A CHORUS LINE ☒ GHOSTS
☒ STEP ON A CRACK ☐ All shows, no preference

Conflicts: Please list on the back of this form any conflicts (i.e., evening classes, work, weekend commitments, etc.) you have during the rehearsal or performance period.

PLEASE NOTE: Any actor who participates in auditions is indicating a willingness to accept any role in the production.

Signature T

Date 1-13-92



Ball State University

College of Fine Arts
Theatre and Dance Performance

January 2, 1992

Dear Principal:

The Ball State University Department of Theatre and Dance Performance is pleased to offer you and your students a very special theatrical event. Step on a Crack, a significant contemporary children's play by Suzan Zeder, is available for touring to your school this Spring.

Suzan Zeder is recognized as the foremost playwright for young audiences in today's theatre. The accompanying sheets provide information on the playwright and the play.

Step on a Crack will be touring to area schools from March 12 through April 17, 1992. The play is intended for students in fourth through eighth grade. To guarantee a positive aesthetic and educational experience, the audience should be limited to 100 students.

To schedule a performance for your students, call the Department of Theatre and Dance Performance at (317) 285-8740 between 8:00 a.m. and 5:00 p.m. weekdays. The Theatre Office staff will ask you for booking information and I personally will call you to make specific arrangements.

It is advisable to make arrangements as soon as possible, as reservations will be made on a first-come, first-served basis, according to the date of your call. The number of performances has to be limited to ten because of the student performers' class schedules.

The production runs approximately one hour and fifteen minutes. We will also need 30 minutes before and after the show to set up and strike the set. The cost is only \$35.00 which is used to cover the royalty fee.

I ask that you discuss this opportunity with your teachers. Study guides are available with pre-show and post-show activities to more fully integrate the production with classroom activities.

I look forward to hearing from you and presenting Step on a Crack to your students.

Sincerely,

Dawn Miller, Director

STEP ON A CRACK

Step on a Crack is about Ellie Murphy, a ten-year-old girl who must cope with the fact that her life is changing. In the six years since her mother's death she has lived with only her father - her best friend. Now she has a step-mother intruding on their relationship, making her eat vegetables, and making her clean her room. She becomes jealous and fears emerge in her mind. She works through her fears by acting out fantasies with three imaginary playmates.

Ellie tries to escape her "prison" bedroom with her friends. When she does run away, she becomes lost in the dark city streets - without her friends. It is when she is totally alone and helpless that Ellie deals with her conflicting feelings and accepts her need for a mother. The inner conflict is finally resolved when she returns home and makes her friends leave. Ellie grows throughout the play, deciding that Lucille would be "a perfectly good mother." She accepts who she is, what she feels, what she needs, and the fact that her life will change.

The play demonstrates to an audience that a child's feelings are important and that those feelings have to be trusted. It takes time to sort out and work through conflicting emotions but, with the help of effective communication, understanding and acceptance will occur. There are not always clear right or wrong, good or bad answers, but fears have to be faced and decisions made - decisions that can be lived with.

SUZAN ZEDER BIOGRAPHY

Suzan Zeder made the decision to concentrate on playwrighting while working toward an M.F.A. at Southern Methodist University in Dallas, Texas. In 1972-3 she went to England as a Fulbright Scholar to research British Theatre-in-Education companies. She received a Ph.D. in 1977 from Florida State University and currently holds the position of Endowed Chair of Children's Theatre at the University of Texas at Austin.

Zeder was one of the first children's theatre playwrights to move away from classical children's theatre. She writes original scripts about real people with real problems and no easy answers. She has been quoted many times as saying that she doesn't write FOR children, she writes ABOUT them because she finds them fascinating and dramatically dynamic. Her child protagonists are three-dimensional characters dealing with real-life problems that cause conflicting thoughts and feelings. Zeder believes that adults must respect children's perceptions and emotions and not trivialize them.

Step on a Crack was Zeder's first published play in 1976 and it created a wave of excitement in the field of children's theatre. Until then, children's theatre consisted of classic fairy tale adaptations showing one-dimensional characters and clear-cut distinctions between right and wrong or good and evil. Zeder wrote original works with much more depth of character and subject matter than the traditional works.

Suzan Zeder is one of the most dominant children's theatre playwrights today. She has won numerous awards for her work. The Children's Theatre Association of America honored her with the Charlotte Chorpenning Cup for Outstanding Playwright of Plays for Young People in 1978 and gave her the Distinguished Play Award in 1985. She won the American Association of Theatre for Youth's Distinguished Play Award in 1986 and the American Alliance for Theatre and Education's Distinguished Play Award in 1987.

Teacher's Study Guide for

Step on a Crack

by Suzan Zeder

Department of Theatre and Dance Performance
Ball State University

On-campus performances February 24-27, 1992

School performances March 12 - April 17, 1992



Ball State University

College of Fine Arts
Theatre and Dance Performance

February 7, 1992

Dear Educator:

The Ball State Department of Theatre and Dance Performance is pleased to be bringing Step on a Crack to you and your students.

This study guide is intended to enhance the educational impact of this special theatrical event. Our goal is to help prepare students for a memorable theatre experience and serve as a catalyst for other discussions and class projects on the significant issues addressed in the play.

Since the play is intended for audiences in fourth through eighth grade, not all of the activities included in this study guide may be appropriate for the grade level you teach; however, with a few minor adaptations, you should have plenty of pre-show and post-show activities to more fully integrate the production with classroom activities.

Thank you for choosing Step on a Crack as a learning experience for your students. We hope they will enjoy watching it as much as we enjoy performing it and hope you will continue to use live theatre in your curriculum.

Sincerely,

Dawn Miller, Director

Step on a Crack Study Guide

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From the Playwright

I offer this play to you with a profound respect for the complexity of childhood. As a writer, I have tried to confront the child within myself as honestly as possible in order to bring you a child of this moment. A funny, crazy, wildly imaginative child who arms herself with a full-blown fantasy life to fight her way through real life problems. Ellie's difficulty adjusting to her new stepmother is as classic as Cinderella and as timely as tomorrow.

I have been deeply gratified by audience reaction to this play. I remember one day after a matinee performance a child and a young woman sat quietly together in the empty lobby of the theatre. After a few moments the child turned to the woman and said, "That could have been about us." "Yes," the woman replied, "Do you want to talk about it?" The child thought for a moment and finally said, "Okay. Let's go home!"

Perhaps I might offer a bit of advice to potential producers and directors of this play. If a child actress with sufficient maturity, skill, and depth can be found; by all means cast her. But do not let this be a limitation. I have seen this play work equally well with a young adult in this role. Perhaps you might consider a college student with a bit of training behind her. I have even seen an impressive performance by a high school student.

If an adult actress is used I would urge her to spend some time with children; to notice how they move; to listen to the patterns of their laughter; to watch them closely in the whirlwind of temper tantrums, in joyous flights of fantasy, and in quiet moments of frustration and despair. All of these things are part of Ellie. It is my sincere wish that Ellie be played as a real child and not as an adult comment on childhood.

Above all, please have fun with this script . . . I have!

Suzan Zeder

FEELINGS

1. Questions for discussion:

What are feelings?

List all the different feelings you have felt before.

(example: worried, proud, frustrated, silly, embarrassed)

Can you feel two ways at the same time?

Why can't you be happy all the time?

How can you change the way you feel?

How can you help someone who is feeling bad?

2. Write a story about a time when you felt _____.

3. Make a book of feelings. Cut pictures out of magazines, newspapers, etc. Write a one-word caption that describe the feeling in the picture.

4. Play charades using the following list of feelings as the words to act out.

impatient	excited	brave	peaceful
quiet	guilty	lonely	proud
cozy	happy	embarrassed	bored
humiliated	sorry	stupid	angry
special	confused	nervous	shy
lazy	strong	smart	surprised
frustrated	ashamed	worried	hungry
scared	tired	jealous	silly

What other words can you add to the list?

5. Suggested readings for further study of feelings:

Laiken, Deidre S. and Schneider, Alan J. Listen to me, I'm ANGRY. New York: Lothrop, Lee, & Shepard Books, 1980.

LeShan, Eda. What Makes Me Feel This Way?. New York: MacMillan Publishing Co., Inc., 1972. (Elementary)

LeShan, Eda. You and Your Feelings. New York: MacMillan Publishing Co., Inc., 1975. (12 - 16 year olds)

6. For more activities:

Anderson, Jill. Thinking, Changing, Rearranging: Improving Self-Esteem in Young People. Portland: Metamorphous Press, 1988.

FAMILY

1. Explore your family history. Find a story about an interesting relative to share with the class.
2. Questions for discussion:
What is a family?
How many people does it take to make a family?
Does all family members have to live together?
3. Find pictures of people in magazines, newspapers, etc. Is the group a family? Why or why not?

COMMUNICATION

1. Questions for discussion:
What is communication?
What problems are created by lack of communication?
Do you and your parents have open lines of communication?
2. Play the telephone game to demonstrate what happens when there is interference in communication lines.

Start with a phrase such as "Betty, Bobby, Billy, and Mike went shopping for eggs, bread, steaks, and cereal but bought only milk, hot dogs, and chips for their picnic on Sunday." One class member begins the telephone conversation by whispering the message to another class member. The message gets passed all around the class. The last receiver states the message aloud. The students will be surprised to discover how much a seemingly simply message can be altered.
3. It makes me happy when my mon/dad says _____.
It makes my mom/dad happy when I say _____.

It makes me mad when my mom/dad says _____.
It makes my mom/dad mad when I say _____.

Complete these sentences. Discuss them with the class. How can the same thoughts be re-phrased so that no one gets mad?
4. Play "Squirms." Rules and sample squirms are on pages 6-7.

SQUIRMS

CAN OF SQUIRMS – LEADER GUIDE

GRADE SCHOOL – GRADES 4, 5 and 6

Elementary grades are no longer 'elementary' in their approach to life. Problems of the adult world have a way of being problems to young people, also, and answers to these problems are no easier to come by on an elementary level than they are for adults. As a teacher you may find it difficult to guide the thinking of your students so that they can reach a comfortable solution to their problems – one that they can live with. No one person has all the answers, even though it would be nice to think so. And the right answer for one student is not the right answer for another. What can you do, then, to help them learn how to go about solving their own problems? You can "Squirm" with them!

This set of twenty SQUIRMS deals with situations in which your students may or may not find themselves involved. There is no way to cover all the problems a young person might encounter, so the best way you can help is to teach him how to think and reason and

apply ideas. This way he will be better able to face his own upsets. There are several ways you might wish to use these SQUIRMS. Perhaps the way that would be most relaxed and fun-filled for your students would be to allow them each to take turns. Once a slip is drawn, the situation is read and the player is allowed to choose his own "Other Person." Then a time limit is set, and the two role play their way to a solution. When those two have finished their dialogue, you may wish to have two others try their luck with the same slip, or you may wish to have another slip drawn, and another solution reached. If this is the way you choose to use the set, when you have completed the first twenty SQUIRMS, it is a simple matter to make up other situations by having the class help you. They can suggest many, many situations that you and I might never dream of!

Another way to use this set would be to have a student draw a slip, read it to the class, and then give your students a specified time limit in which to write a solution to the problem. Answers could be read – and marked for composition, if you wished. However, most

spontaneous and honest answers would probably come more easily if the students did not have to be over anxious about their mechanical skills. Main emphasis on this set should be to the ethical values and to the enrichment of problem-solving skills.

The purpose of CAN OF SQUIRMS is to simulate reality and help the emerging individual discover what he really believes. Further it helps him to modify these beliefs as he perceives their effect on others.

Our testing and user reports about CAN OF SQUIRMS indicate again and again the importance of the discussion leader. If he is sensitive to his group and situation, benefits beyond what we promise are certain to apply. It is important that you make your own rules. Participation is the objective. How you achieve it is your business. You may observe that occasionally a SQUIRM needs just a few more moments to complete its meaning to the players. As leader you may choose to extend the time limit briefly.

Sometimes the players will be timid about getting started or they will go astray somewhere in the exchange. When

this happens, we suggest that you step in verbally with the excuse that you are an "alter-ego" to one of the players until the dialogue gets going on its own again. Be careful, of course, not to intrude ideas of your own to influence the "score" or the learning experience.

There will be times when you will want to immediately reverse the roles of the two players to help them clearly "see" and "feel" the viewpoints of the other person.

We conceived CAN OF SQUIRMS from the learner's point of view. There are no "right answers" to the dilemmas presented. To press for them would defeat the purpose.

After a few test runs with CAN OF SQUIRMS you may feel that it would be of value to have your group write some of their own. Go ahead. You will find that this will add even more fun to the game as well as giving it special meaning for your group.

Arthur L. Zapel, Executive Editor
Contemporary Drama Service
Meriwether Publishing Ltd.

WRITE YOUR OWN SQUIRMS!

Surely there are some situation-dilemmas very close to home that you would like to include in playing "Can of Squirms". Write your own. It's easy if you remember that your confrontation must be defined in the frame of reference of one single problem. Don't overload your "squirm" with too many details. Keep in mind that you must set up the situation so that it leads immediately into dialogue. Good Luck.

SQUIRM TIMER

The sands of this timer take approximately 3 minutes to move from one chamber to the other. Generally this is a good time limit for a Squirm playout. Be sure to announce to the players that they have only 3 minutes to resolve their dilemma. This time pressure will not only move the game along, but it will frequently cause the players to blurt out their real thoughts and open the way to more meaningful discussion. Time limit is, of course, optional according to the objectives of the discussion leader.

SQUIRMS

GRADE SCHOOL — INTERMEDIATE

Series 8

BOY #3

ME ALONE: Bill, who is asked to lie to protect his brother.

SITUATION: Your older brother has been going with a crowd that your parents don't approve of. Last night your parents were away and he went out with that crowd. They had a party that turned into a nasty disturbance. Luckily your brother got out before the police arrived, but he knows that he will be under suspicion and questioned. He had asked you to say he was home listening to records with you all evening.

OTHER PERSON: Les, your older brother.

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GRADE SCHOOL — INTERMEDIATE

Series 8

BOY #4

ME ALONE: Alan, who is offered an amphetamine ("pep") pill.

SITUATION: You have learned in school, and at home, that pills not prescribed by a doctor can be dangerous. Your friend, Jerry, wants you to take an amphetamine ("pep") pill with him. He says they're not dangerous and not really a "drug-type" pill at all. These, he says, are the same pills that football players take. They make you move faster and feel more energetic. You are curious but afraid to try one. Jerry keeps coaxing, saying he'll take one if you will. What do you say to settle things and discourage him?

OTHER PERSON: Jerry, a convincing talker, who likes to try new things.

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GRADE SCHOOL — INTERMEDIATE

Series 8

GIRL #17

ME ALONE: Lisa, who discovers a secret but must not gossip about it.

SITUATION: Sue Larkin is a new girl in your class this year. When she first came you were friendly towards her. The other girls in your class liked her, too. But, as time went on, you began to resent the fact that Sue always came to your home and never once invited you or anyone to hers. So, eventually you all dropped her. Now you accidentally discover that Sue's mother is dead, her father drinks, and they live in an awful place. How can you make things right for Sue with those who still think she's stuck up. You must not gossip about her background at home.

OTHER PERSON: Your friend, Meg, who still thinks Sue is snooty and unfriendly.

BOY SQUIRMS

1. Ted, faced with a conflict of loyalty.
2. Bud, who finds that foul language wins him a trip to the Principal's office.
3. Bill, who is asked to lie to protect his brother.
4. Alan, who is offered an amphetamine ("pep") pill.
5. Jim, who must tell a friend he's an unpopular braggart.
6. Jack, who loves his parents but can't talk with them.
7. Les, caught in an accidental lie.
8. Harry, who "borrowed" money from his club without permission.
9. Scott, a newcomer to the school, who wants to be with a good group of friends.
10. Dave, who is an unhappy teacher's pet.

BOY #3

- A. Would you lie for your brother?
- B. Do you think Bill would be helping his brother if he lied for him?
- C. Would you tell your mother or father what happened? Why?
- D. What do you suppose the police would do with Les if they found him out?
- E. Are older brothers always a good influence on younger brothers?

BOY #4

- A. What is an amphetamine ("pep") pill?
- B. Are there some pills that are not dangerous?
- C. Why do some people take pills regularly?
- D. How can you tell when someone is offering you a pill that is a dangerous drug?

GIRL #17

- A. Why do some students act "stuck up" — is it possibly for reasons like this?
- B. Why are some people just naturally friendlier than others?
- C. What's the secret of friendliness?
- D. If you had problems at home would you invite friends to your house?
- E. What is gossip and why is it harmful?

GIRL SQUIRMS

11. Marianne, whose older sister is asking her to hide marijuana.
12. Rita, who really understands now what being a member of a "minority group" means.
13. Lynne, who is having an argument with her better self.
14. Allison, who discovers a hidden talent for shoplifting.
15. Ellen, who really wants to help a friend with a touchy problem.
16. Jane, who is tempted to walk away from a responsibility for a party.
17. Lisa, who discovers a secret but must not gossip about it.
18. Marcia, who wants to be well-liked.
19. Ruth, a girl with a nice singing voice.
20. Sandra, who writes wild stories.

ACTIVITIES FOR AFTER THE PLAY

1. Questions for thought and discussion:

What do you think about what you saw in the play?

Why did Ellie call Lucille "a wicked stepmother?"

(Ellie had mixed emotions about Lucille. Although Lucille was a likable person who cared about Ellie, Ellie was not quite ready to deal with the changes in her life that Lucille caused. Instead of figuring out how she really felt about Lucille, Ellie just covered up her feelings by making Lucille into a bad person.)

Why did Max keep stalling telling Ellie about Hawaii? Do you think Ellie would have gotten so upset if Max had told her right away?

(Max was not comfortable with the idea of open communication. He just wanted Ellie to be happy, so he always played games and joked with her instead of talking to her about anything serious. If Max had explained to Ellie about Hawaii (and other problems) instead of hiding it, Ellie probably would not have been quite as upset.)

Who were Voice, Lana, and Frizbee? Why did Ellie make them leave at the end?

(They are all parts of Ellie's personality. Voice is Ellie's insecurities, her negative thoughts. Lana is the beautiful, female side of Ellie. Ellie wants to be beautiful when she grows up. Frizbee is the more playful, masculine side of Ellie. Ellie uses these characters as playmates and scapegoats. At the end of the play, Ellie could put her friends away because she had learned to accept who she was, what she felt, what she needed, and the fact that her life would change as she grew up. She learned to deal with all of these things by herself, she no longer needed imaginary friends to help her.)

What advice could you give to the characters in the play?

2. Write a script about your family. Subject ideas may include Saturday mornings at your house or an argument between you and another family member. Once you have a rough draft, you will have to edit the script for meaning like a playwright does (perhaps several times.)
3. What people or animals symbolize your personality? Draw a picture of your "imaginary friends." Write dialogue for the character(s) to say to your parents or teachers.

STUDENT INTERNAL GRANTS PROGRAM -- 1991-92

APPLICANT INFORMATION

Project Director: Dawn M. Miller

Department or Major: Theatre
and General Business Administration

Co-Project Director(s):

Department or Major:

Project Director's Address:

Campus: 3205 W. Ivy St., Muncie, IN 47304
Street, City, State, Zip Code

(317) 747-9750
Telephone

Home: 3205 W. Ivy St., Muncie, IN 47304
Street, City, State, Zip Code

(317) 747-9750
Telephone

Project Director's Social Security Number: 309-74-2150

Project Director's Expected Date of Graduation: May 1992

Faculty Mentor: Donald Heady

Mentor's Department: Theatre

TITLE OF PROJECT (limit to 80 characters, including spaces)

Step on a Crack: A Children's Theatre Production

TYPE OF APPLICATION

- ☒ Undergraduate Fall Competition - October 21, 1991
☐ Undergraduate Winter Competition - January 13, 1992
☐ Undergraduate Spring Competition - March 16, 1992

☐ Graduate Fall Competition - October 7, 1991
☐ Graduate Spring Competition - March 9, 1992

OFFICIAL SIGNATURES (one copy must contain original signatures)

Dawn M. Miller 10-21-91
Project Director Date

Co-Project Director(s) Date

Donald E. Heady 10/21/91
Faculty Mentor Date

[Signature] 10/31/91
Department Chair Date

Duplicate and submit the original + 12 copies of the complete application to the Office of Academic Research and Sponsored Programs.

ACTION:

For Office of Academic Research & Sponsored Program Use Only

FUNDED GRANT AMOUNT:

\$170⁰⁰

PROJECT SUMMARY (Limit to space provided)

I plan to direct a theatre production of Suzan Zeder's Step on a Crack for my Senior Honors College Project. The show is sponsored by the Department of Theatre and Dance Performance. It will have four on-campus performances and then tour to area schools for audiences in fourth through eighth grades. I will act not only as director, but also as tour manager.

BUDGET SUMMARY

On the following summary chart, provide an estimated total amount for the project in each category (identifying in the appropriate column whether the funds are requested from this program or are to be provided by other sources).

An itemization of the entire budget should be presented in the budget narrative section of the proposal.

	Requested from Internal Grants Program	Other Sources	Total
Supplies and Materials	\$ 200.00	\$ 410.00	\$ 610.00
Equipment			
Travel (use \$.25/mile)			
Other Expenses			
Project Totals	\$ 200.00 *	55.00 \$465.00	55.00 \$ 665.00

* This amount is the amount to be requested from the Internal Grants Program and should not exceed the maximum allowed (see specific program descriptions pgs. 4-5).

GRADUATES: This project is classified as:

- ☐ Dissertation - 10 hrs
- ☐ Thesis - 6 hrs
- ☐ Research Paper - 3 hrs
- ☐ Creative Project - 3 hrs
- ☐ Creative Project - 6 hrs

UNDERGRADUATES: This project is classified as:

- ☐ Research Project
- ☒ Design/Creative Project

Narrative of Proposal

1. Qualifications and Background of Applicant

I am a fifth-year Honors College student with a double major in Theatre and General Business Administration. My career plans are to direct children's theatre, possibly founding a new theatre.

Besides the classroom experience I have had in acting, directing, script analysis, and children's theatre, I have had the following hands-on experience:

Assistant Director	<u>Baby</u>	1990
Children's Director	<u>Legend of Sleepy Hollow</u>	1990
Assistant Director/Stage Manager	<u>Deathtrap</u>	1990
Director	<u>Stonewater Rapture</u>	1989
Acting/Crewing for 10 Ball State Productions		1987 - 1991

In 1990 I was awarded an Undergraduate Fellowship to study the Minneapolis Children's Theatre Company, the largest children's theatre in the United States.

2. Project Design

a. Statement of the Activity and Background Information

After meeting playwright Suzan Zeder in 1990, I became extremely interested in her work. She is a charming, fascinating woman and I share her love and philosophy of both the theatre and children.

(Step on a Crack was Zeder's first published play. When published in 1976 it created a wave of excitement in the field of children's theatre. Until then, children's theatre consisted of classic fairy tale adaptations showing one-dimensional characters and clear-cut distinctions between right and wrong or good and evil. Zeder writes original works with much more depth of character and subject matter than the traditional works.

The play will be approximately one hour in length. It deals with the problems of a child adjusting to a step-parent and coping with conflicting emotions, problems that many young people face everyday.

(By directing and touring with Step on a Crack, I will be putting to use the knowledge and skills I have developed in my theatre and business curricula over the past four and a half years. I will also be gaining practical experience that cannot be learned in a classroom. I will have to develop an artistic team and work with elementary and middle schools to schedule performances. This project will allow me to grow as a director and as a manager.

b. Significance of the Goal Addressed

I will benefit from this project by gaining knowledge of the children's theatre field and developing as a artist. The

audience members, both children and adults, will also benefit. For many children, this will be their first experience with the magic of theatre; an experience that I hope will inspire interest in theatre and other arts. The message of the play should touch everyone. It shows that a child's feelings are important and that those feelings have to be trusted and respected. It takes time to sort out and work through conflicting emotions, but, with the help of effective communication, understanding and acceptance will occur. There are not always clear right or wrong, good or bad answers, but fears have to be faced and decisions made.

c. Timetable

October 19 - Meet with assistant director and stage manager to discuss duties of each

October 22 - Meet with production team (director, faculty advisor, assistant director, stage manager, managing director, technical director, set designer, light designer, costume designer, sound designer, properties designer) to discuss my concept of the play and designer ideas and questions

November 5 - Meet with production team to discuss designer's research and preliminary designs

November 6 - Rehearsal for script reading

November 7 - Script reading (to determine running time)

November 19 - Meet with production team to discuss designs
and problems

December 2 - Mail publicity flyers to school principals

December 3 - Meet with production team to finalize designs

January 6 - Mail second flyer to schools

Begin booking tour performances

Get technical deadline schedule from technical
director

Finalize rehearsal schedule

January 13 - Auditions

January 14 - Auditions

January 20 - February 23

Rehearsals (5 nights/week, 3 hours/night)

Production meetings once a week

February 24 - 27

On-campus performances

March 12 - April 17

Tour to area schools

Budget Itemization

	<u>Amount Requested</u>	<u>Theatre & Dance Dept</u>	<u>Total</u>
Advertising & Publicity:			
Promotion Letters		\$ 2.50	\$ 2.50
Postage		20.00	20.00
Posters		25.00	25.00
Programs		50.00	50.00
Production:			
Costumes	\$ 100.00	50.00	150.00
Properties	50.00		50.00
Scenery	50.00	150.00	200.00
Royalties*		132.50	132.50
Scripts		<u>35.00</u>	<u>35.00</u>
Project Totals:	\$ 200.00	\$ 465.00	\$665.00

* Royalties for touring performances will be arranged at a later date.

L Literature References

Davis-Pearson, Susan, ed. WISH IN ONE HAND SPIT IN THE OTHER: A COLLECTION OF PLAYS BY SUZAN ZEDER. New Orleans: Anchorage Press, 1990.

_____. "Introduction."

_____. "Step on a Crack."

Terry, Megan. "Forward."

Zeder, Suzan. Step on a Crack.

L Zeder, Suzan. Conversations regarding children's theatre. Ball State University, UniverCity 1990.



Ball State University

College of Fine Arts
Department of Theatre

October 16, 1991

Internal Grants Program Review Committee

Dear Committee Members:

I wish to offer my support for Dawn Miller's touring production of Suzan Zeder's Step on a Crack. The play is a very timely one in that it deals with a child's adjusting to a stepmother. It is a well-written play by one of the leading playwrights for young audiences and has been well received all over the country. It will provide an entertaining and thoughtful learning experience for those children who are lucky enough to see it and provoke many quality teaching directions for their teachers. It will provide area children with a unique opportunity to see live theatre.

Mrs. Miller is very qualified to direct this production and will bring forth a quality piece of theatre. She has trained with me in two classes on theatre for young audiences, assisted me in a production in Portland working with the child cast, and did research through an Undergraduate Fellowship on the Minneapolis Children's Theatre (the top young people's theatre in the country).

This project has my full support and that of our department. As her advisor I will be available to assist Dawn in many ways and will probably accompany her at many of the performances.

Sincerely,

Don Heady, Professor of Theatre



Ball State University

Academic Affairs
Office of Research and Sponsored Programs

December 16, 1991

Ms. Dawn Miller
3205 W. Ivy St.
Muncie, IN 47304

Dear Ms. Miller:

Congratulations on the approval of your proposal to the Undergraduate Student Grant Competition! Your award is in the amount of \$170.00. Please note the enclosed guidelines explaining how to expend your grant funds and the grant specifications/conditions described below:

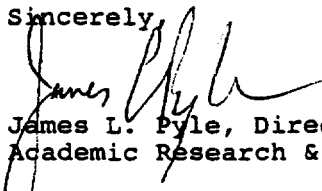
Specifications/Conditions: This award of \$170.00 is to be used for supplies.

A further condition of the award is that in the event any intellectual property is developed from the project (such as patentable inventions or copyrightable works) it is necessary for these to be disclosed to the University Patent & Copyright Committee through the Office of Academic Research & Sponsored Programs.

Your acceptance of this award will be noted by your signing and returning the enclosed copy of this letter to Ms. Carla Rose in the Office of Academic Research & Sponsored Programs at your earliest convenience. The guidelines under which this award was conferred are enclosed. A final report on the project is required and is due in the Office of Academic Research & Sponsored Programs on or before May 1, 1992 (suggested final report format also enclosed).

On behalf of the University Creative Arts Committee, let me wish you continued progress in your research and creative efforts.

Sincerely,


James L. Pyle, Director
Academic Research & Sponsored Programs

JLP/sm

pc: Marilyn Derwenskus (Chair, CA)
Donald Heady
Don LaCasse

TO: Office of Academic Research and Sponsored Programs
FROM: Dawn Miller
DATE: April 30, 1992
RE: Internal Grant Program - Final Report

My children's theatre production of Suzan Zeder's Step on a Crack was a success!! The play was performed four times on campus for an audience of 240 in February. We then toured in March and April to ten elementary and junior high schools for an audience of 1,150 students from twelve schools.

Response from children and adults was very positive. Audience members could easily identify with the characters and the play's message was clear.

This project has been the most satisfying and rewarding educational experience I have had during my five years at Ball State. It also confirmed for me that children's theatre is where I belong!

Target Stores
33 South Sixth Street
P.O. Box 1392
Minneapolis, MN 55440-1392

GRANT PROPOSAL

Request:

The Department of Theatre and Dance Performance requests a grant of \$400 to underwrite a touring children's theatre production of Step on a Crack. The grant monies will be used to present the production to ten Muncie-area elementary and junior high schools free-of-charge.

Project Summary:

The project is a theatre production of Suzan Zeder's Step on a Crack. The show is sponsored by the Ball State Department of Theatre and Dance Performance. It will have four on-campus performances and then tour to ten Muncie-area schools for audiences in fourth through eighth grades, reaching a total audience of at least 1,000.

The director, actors, and designers of the production are Ball State theatre students. The project will allow the students to gain practical experience that cannot be learned in a classroom. Dawn Miller, a senior theatre and general business administration major, is directing the play and managing the tour as an Honors College thesis project. (Please see attached resume.)

Project Background:

Suzan Zeder is one of the most dominant children's theatre playwrights today. She has won numerous awards for her work. The Children's Theatre Association of America honored her with the Charlotte Chorpenning Cup for Outstanding Playwright of Plays for Young People in 1978 and gave her the Distinguished Play Award in 1985. She won the American Association of Theatre for Youth's Distinguished Play Award in 1986 and the American Alliance for Theatre and Education's Distinguished Play Award in 1987.

Step on a Crack was Zeder's first published play. When published in 1976 it created a wave of excitement in the field of children's theatre. Until then, children's theatre consisted of classic fairy tale adaptations showing one-dimensional characters and clear-cut distinctions between right and wrong or good and evil. Zeder writes original works with much more depth of character and subject matter than the traditional works.

The play deals with the problems of a child adjusting to a step-parent and coping with conflicting emotions, problems that many young people face everyday. The message of the play should touch everyone, children and adults. It shows that a child's feelings are important and that those feelings have to be trusted and

respected. It takes time to sort out and work through conflicting emotions, but, with the help of effective communication, understanding and acceptance will occur. There are not always clear right or wrong, good or bad answers, but fears have to be faced and decisions made.

For many children, this will be their first experience with the magic of theatre; an experience that hopefully will inspire interest in theatre and other arts.

Acknowledgment of Sponsor and Sponsor Benefits:

Target Stores will receive credit in all publications printed after the grant has been approved.

Target Stores will be recognized at each performance.

A special performance for the children of Target employees can be arranged if there is interest.

Grant Administrator:

Don LaCasse, Chair of the Ball State Department of Theatre and Dance Performance, is responsible for the administration of the grant. Please see attached resume.

Grant Application Pending:

Additional support for this project is being pursued through the Ball State Internal Grants program to help cover production expenses.

Submitted by:

Don LaCasse, Project Director and Chair
Department of Theatre and Dance Performance
Ball State University
Muncie, IN 47306

Dawn Miller

Dawn Miller, Project Co-director

Attachments: Project budget
Timetable
Resume - Dawn Miller
Resume - Don LaCasse
Ball State Board of Trustees list
PATRARTS donor list
501 c 3 letter

PROJECT BUDGET
Step on a Crack

Expenditures

Advertising and Promotion		
Promotion Letter	\$ 2.50	
Postage	20.00	
Posters	25.00	
Programs	<u>50.00</u>	
Total Advertising and Promotion		\$ 97.50
Production Expenses		
Costumes	150.00	
Properties	50.00	
Scenery	200.00	
Royalties		
On-campus	132.50	
Off-campus	350.00	
Scripts	<u>35.00</u>	
Total Production Expenses		<u>917.50</u>
TOTAL EXPENDITURES		<u>\$ 1015.00</u>
Income Projections		
Undergraduate Project Grant (BSU)	\$ 200.00	(expected)
Box Office (On-campus)	375.00	(estimated)
Elementary School Fees	<u>440.00</u>	
TOTAL PROJECTED INCOME		<u>\$ 1015.00</u>

TOTAL EXPENDITURES \$ 1015.00
TOTAL INCOME \$ 1015.00

Note: If Target awards a grant of \$400.00, the performances will be presented to ten elementary schools free-of-charge.

TIMETABLE

- October 19 - Meet with assistant director and stage manager to discuss duties of each
- October 22 - Meet with production team (director, faculty advisor, assistant director, stage manager, managing director, technical director, set designer, light designer, costume designer, sound designer, properties designer) to discuss my concept of the play and designer ideas and questions
- November 5 - Meet with production team to discuss designer's research and preliminary designs
- November 6 - Rehearsal for script reading
- November 7 - Script reading (to determine running time)
- November 19 - Meet with production team to discuss designs and problems
- December 2 - Mail publicity flyers to school principals
- December 3 - Meet with production team to finalize designs
- January 6 - Mail second flyer to schools
Begin booking tour performances
Get technical deadline schedule from technical director
Finalize rehearsal schedule
- January 13 - Auditions
- January 14 - Auditions
- January 20 - February 23
Rehearsals (5 nights/week, 3 hours/night)
Production meetings once a week
- February 24 - 27
On-campus performances
- March 12 - April 17
Tour to area schools

DAWN MILLER
DIRECTOR

3205 West Ivy Street
Muncie, IN 47304
(317) 747-9750

EDUCATION: Ball State University, Muncie, IN
B.S. Theatre, Expected May, 1992, Departmental Honors
B.S. General Business Administration, Expected May, 1992
G.P.A.: 3.9/4.0

Related Courses: Directing I, Directing II, Acting I, Acting II,
Acting III, Script Analysis, Children's Theatre,
Creative Drama, Musical Theatre Dance Styles

EXPERIENCE:

Director	<u>Step on a Crack</u>	Spring, 1992
Assistant Director	<u>Baby</u>	1991
Children's Director	<u>The Legend of Sleepy Hollow</u>	1990
Assistant Director	<u>Deathtrap</u>	1990
Director	<u>Stonewater Rapture</u>	1989

EMPLOYMENT:

9/91 - present	Office Management Assistant, UniverCity '92
Summer 1991	Academic Advisor, Ball State Honors College
2/89 - 8/91	Ball State Summer Theatre Festival Secretary Duties included correspondence, contracts, payroll, data base management
Summer 1989	Research Assistant, Ball State Department of Criminal Justice and Criminology
1/88 - 5/89	Tutor/Notetaker for Hearing Impaired Students
5-84 - 8/87	Wagon Wheel Playhouse, Warsaw, IN -Assistant House Manager -Technician -Actress -Usher Corps Trainer

HONORS/ACTIVITIES:

- 1990 Undergraduate Fellow in Theatre
- Whitinger Academic Scholar
- 1990 Undergraduate Representative, Dean Search Committee,
Ball State College of Fine Arts
- Beta Gamma Sigma National Honor Society
- Golden Key National Honor Society
- Alpha Lambda Delta Freshman Honor Society
- Banevolks Ethnic Folk Dance Company 1988 - 1989
- Acting/Crewing for 10 Ball State productions
- Special Olympics Volunteer

DON LACASSE
CHAIR
DEPARTMENT OF THEATRE AND DANCE PERFORMANCE

Home Address: 901 W. Cromer
Muncie, Indiana 47303
(317) 282-6358

Office Address: Department of Theatre and
Dance Performance
Ball State University
Muncie, Indiana 47306
(317) 285-8740

EDUCATION: Ph.D., Michigan State University, 1979
M.A., Michigan State University, 1972
B.F.A., University of Connecticut, 1968
Boston University - (Music Major)

EMPLOYMENT:

<u>Dates</u>	<u>Employer</u>	<u>Title-Rank</u>
Autumn 1985 to present	Ball State University	Chair/Assoc. Prof.
Summer 1986 to present	Ball State Summer Theatre Festival	Producing Director
Spring 1985	Illinois State University	Acting Chair
8/83 to 85	Illinois State University	Assoc. Prof./Business Manager/ Assoc. Chair (since 8/80)
Summer 1978 to 1985	Illinois Shakespeare Festival	General Manager
8/76 to 8/83	Illinois State University	Asst Prof/Bus Mgr
8/73 to 8/76	Illinois State University	Instr/Bus Mgr

PROFESSIONAL ACTIVITIES (selected)

President, Indiana Theatre Association, 1990 and 1991
First Vice President, Indiana Theatre Association, Nov 1987 to 1989
Executive Committee, American College Theatre Festival, Region III, 1990-91, 1991-92
Board of Directors, Indiana Alliance for Arts Education, 1987-1989
Board of Directors, Muncie Civic Theatre Association, 1987-1991
Management Consultant, Trinity Ensemble Theatre (Chicago), 9/81 to present
Chair, Theatre Management Group, Association for Theatre in Higher Education, 1986-87
Chair, Indiana Theatre Works, 1988 and 1989
Member, Steering Committee, Indiana Theatre Works, 1986 & 1987

GRANTS FUNDED (partial listing)

"Ball State Summer Theatre Festival," Indiana Arts Commission, \$3,500, 1991-92
"Delaware County High School Apprentice Program," The Community Foundation of Muncie & Delaware County, Inc., \$2,000, Summer 1988
"Production Support, Ball Corporation & Target Stores, Ball State Summer Theatre Festival, \$2,000 each, 1988
Production Support, Target Stores, Ball State Summer Theatre Festival, \$1,500, 1987

BALL STATE UNIVERSITY BOARD OF TRUSTEES

Preferred Mailing Address

Mr. Frank A. Bracken

Board of Trustees
Ball State University
Muncie, IN 47306

Under Secretary of the Interior
U. S. Department of Interior
Washington, DC 20240

Mrs. Mary Lou Conrad

7153 N. Meridian Street
Indianapolis, IN 46260

Mr. Thomas L. DeWeese

Cross, Marshall, Schuck,
DeWeese, Cross & Feick
PO Box 2389
Muncie, IN 47307

Mr. Hollis E. Hughes, Jr.

Housing Allowance Office
PO Box 1558
South Bend, IN 46630

Mr. W. David Lasater

1001 W. Riverside
Muncie, IN 47303

Mr. Richard L. Moake

6816 Covington Creek Trail
Fort Wayne, IN 46804-2872

Mr. James W. Parks

Hoosier Motor Club
3750 Guion Road
Indianapolis, IN 46222

Mr. Gregory A. Schenkel

INB Financial Corporation
One Indiana Square, Suite 1410-2500
Indianapolis, IN 46266

Mrs. Pennie M. Thomas

710 East Willard Street
Muncie, IN 47302

ph
7/10/91



Dance and Theatre Patrons for 1990

The theatre and dance areas of the Department of Theatre maintain a number of accounts sanctioned by the Ball State University Foundation. Donations to these accounts are used for talent scholarships, special department activities, guest artists and for student participation in regional programs such as the American College Theatre Festival and the American College Dance Festival.

The faculty, staff and students in dance and theatre wish to thank publicly those patrons who have generously supported our programs during the 1990 calendar year. We also invite you to contribute to the continued growth of our programs by making a donation to one or more of our foundation accounts,.

Oral Interpretation 8306

Dr. Judy E. Yordon

Edward S. Strother Scholarship 8307

Mrs. Elizabeth W. Hinshaw
Dr. Edward S. Strother

Dance Theatre 8308

Anonymous
Mr. and Mrs. Robert S. Kaspar
Mrs. Barbara A. Keene
Kinney Dancewear, Inc.
Ms. Priscilla A. Lane
Ms. Jan L. Lucas
Mrs. Betsy A. Poff
Mrs. Frances Sargent
Ms. Lynette Jordan Schisla
Mrs. Deborah J. Shook

Banvolks 8309

Dr. Lynette Hazelbaker
Ms. Cynthia M. Heeb
Mrs. Shirley A. Kihl
Ms. Tamara S. Thomas

Theatre Scholarship 8360

Mr. & Mrs. Auten Cole
Dr. Alan C. English
Dr. James W. Hardin
Mr. Thomas A. Hugel
Mr. and Mrs. William A. Jennings
Ms. Sarah J. Mangelsdorf
John and Margaret Merriam
Mr. Homer Pence
Mr. Paul T. Reahard
Mr. Larry V. Souders
Dr. Edward S. Strother

Dance Scholarship 8361

Mr. Glenn Holt
Mr. Charles J. Schisla
Miss Nancy C. Schwartz

Theatre 8303

Ms. Meridith S. Anderson
Anonymous
Mr. and Mrs. Edmund F. Ball
Mr. William F. Bartolini
Mrs. Christina S. Beardsley
Dr. and Mrs. Joseph B. Black, Jr.
Mrs. Vicki S. Bicket
Mr. and Mrs. Michael D. Brown
Dr. and Mrs. Oliver C. Bumb
Mr. Robert A. Bundy
Dr. and Mrs. Clarence L. Casazza
Mrs. Kathleen S. Clarke
Mrs. Margaret O. Curtis
Miss Deborah J. Dancy
Mr. and Mrs. John L. Davis
Mr. and Mrs. Clell W. Douglass
Mrs. Joanne J. Douglass
Dr. Alan C. English
Mrs. Rebecca S. Fletcher
Ms. Lorinda J. Grogg
Dr. James W. Hardin
Ms. Susanna M. Harter
Drs. Laurence and Mary Harshbarger
Mr. William L. Heimann
Dr. and Mrs. Larry W. Henriksen
Dr. Virgil J. Herring

Mr. and Mrs. Charles H. Hess
Miss Thelma M. Hiatt
Ms. Bettie J. Howell
Mr. and Mrs. Frank R. Hubler
Dr. and Mrs. Alan W. Huckleberry
Mr. Thomas A. Hugel
Mr. and Mrs. Peter H. Jones
Mr. and Mrs. Thomas J. Kinghorn
Dr. and Mrs. Donald E. LaCasse
Ms. Priscilla A. Lane
Dr. and Mrs. William T. Liston
Ms. Sarah J. Mangelsdorf
Mr. and Mrs. David M. Meeks
John and Margaret Merriam
Mrs. Marcia J. Munshower
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Mrs. Grace L. Reef
Dr. and Mrs. Orvin T. Richardson
Mrs. Melanie K. Scheumann
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Miss Rhonda S. Smith
Mr. Larry V. Souders
Mr. James R. Stuart
Mr. and Mrs. Joseph Tunis
Mr. Russell E. Tutterow
Mrs. Elizabeth A. Vanderwillt
Miss Martha Wickham
Dr. and Mrs. John E. Worthen

Please write the number of the appropriate foundation account on your check.
Thank you.

Department of the Treasury

RECEIVED

JUL 5 1974

BSU
Controller's Office

District Director

Internal Revenue Service

Date:

JUN 28 1974

In reply refer to:

442:39:WOM

> Ball State University
c/o Gordon W. Sleeper
Office of the Vice President
for Business Affairs and Treasurer
Muncie, Indiana 47306

Dear Mr. Sleeper:

This is in response to your letter of April 4, 1974, in which you requested information in obtaining tax exemption under section 501(c)(3) of the 1954 Internal Revenue Code.

As Ball State University is an instrumentality of the state of Indiana its income is exempt from Federal income tax under section 115 of the Code.

Therefore, contributions to Ball State University for exclusively public purposes are deductible by donors under section 170(c)(1) of the Internal Revenue Code.

However, if you desire to apply for exemption under section 501(c)(3) it will be necessary for you to submit a completed application on Form 1023, a copy of which is enclosed.

Very truly yours,

A handwritten signature in cursive script that reads "Paul A. Schuster".

Paul A. Schuster
District Director

Inquiries may be directed to:
William O. Mark
1-513-684-2826

Target Stores
33 South Sixth Street
P.O. Box 1392
Minneapolis, Minnesota 55440-1392
Telex No. 205812



January 8, 1992

Don LaCasse
Project Director and Chair
Ball State University - Dept. of Theatre and Dance
Ball State University
Muncie, IN 47306

Dear Mr. LaCasse:

Thank you for sending a request for funding to Target Stores. After carefully reviewing your request, I regret that we must decline.

As you may know, we focus our support on professional arts organizations and community based social action programs. Within these categories we've identified two priorities:

- making the work of professional artists available and affordable to families
- increasing the capability of families to prevent abuse and violence within the family

By focussing our resources, we find we are able to have greater impact with our limited available funds.

We appreciate your interest in Target Stores.

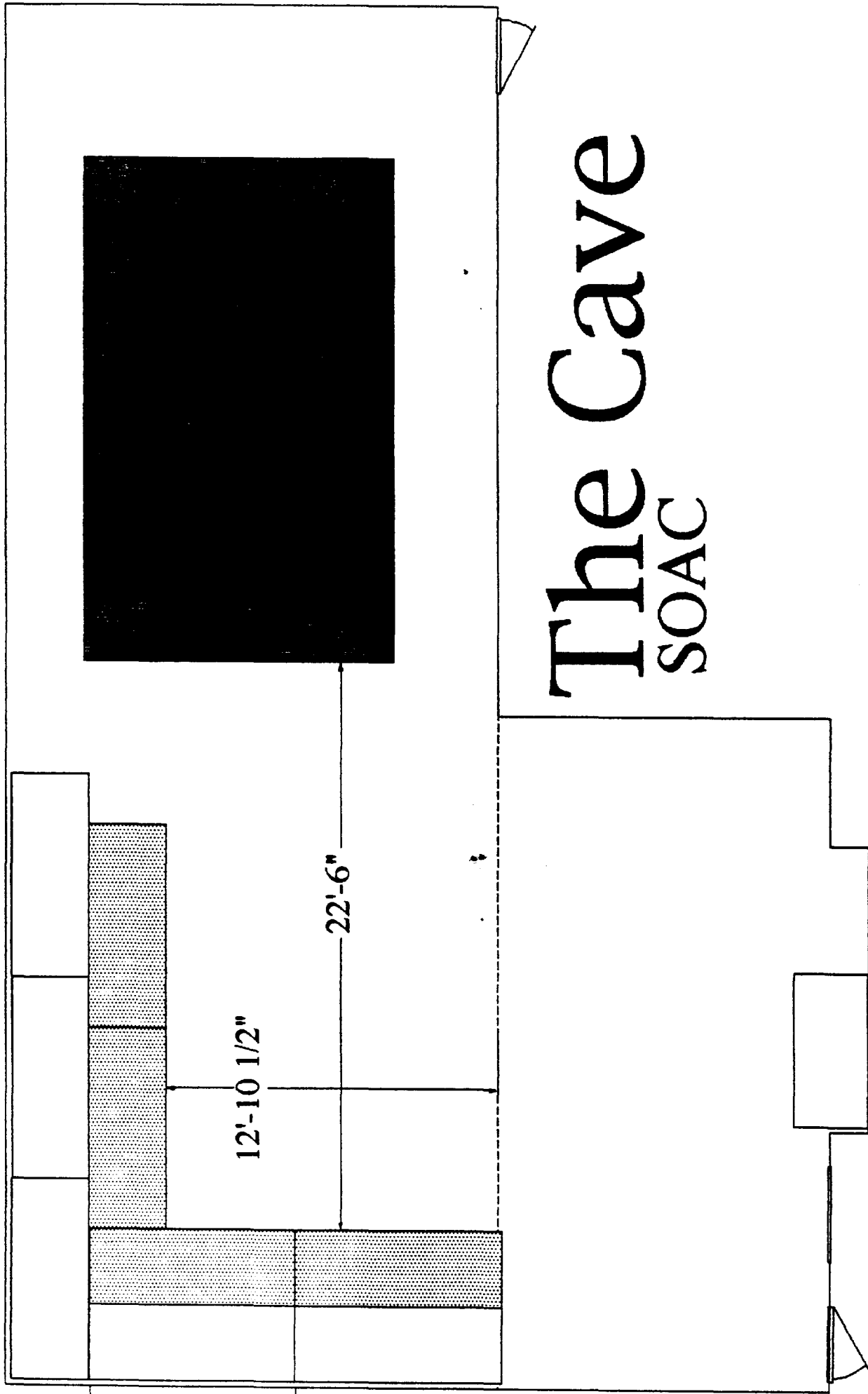
Sincerely,

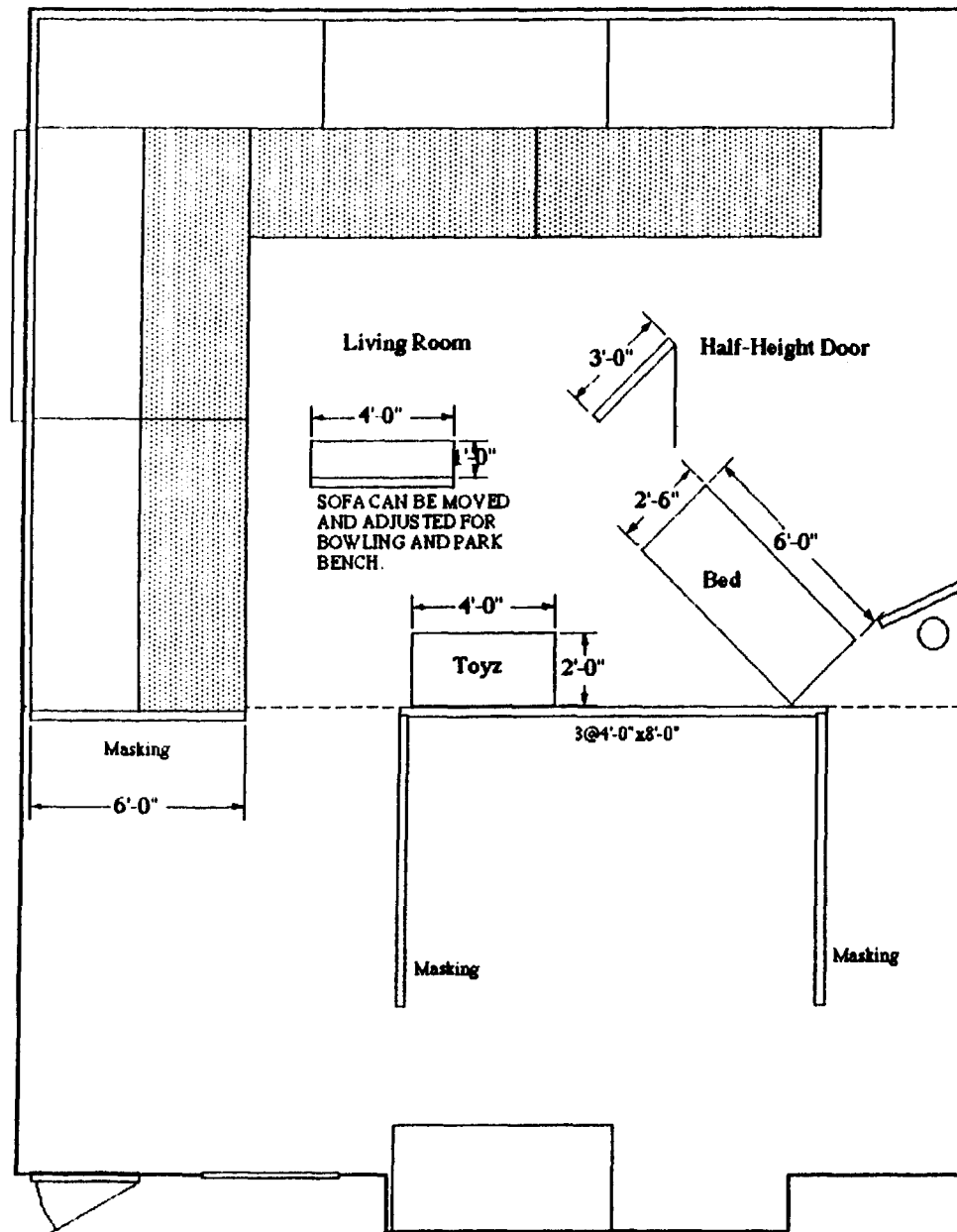
Christine Park
Community Affairs Representative

cc: Helen Simmons, D-404
Roger Symms, T-141

The Cave

SOAC



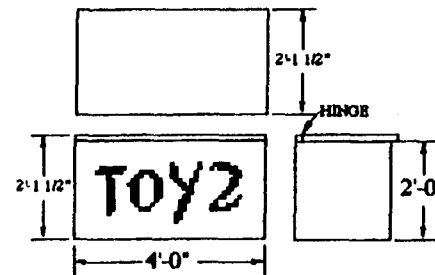
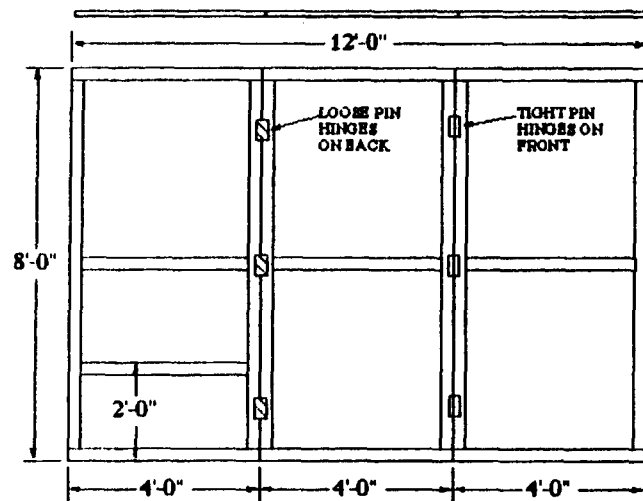


Step On a Crack

directed by: Dawn Miller

The Cave
Scale: $\frac{3}{8}" = 1'0"$

designed by: s.a.marjason



Step On a Crack

directed by: Dawn Miller

The Cave
Scale: 3/8"=1'0"

designed by: s.a.marjason

PROPERTIES

Set Dressing

flats

bed

pillow

blanket/sheet

rug

door

bench

toy box

mirror frame

bar stool

clothes

jacket for Ellie

yellow pants

green pants

blue shirt

old T-shirt

Props

jump rope

blind fold

paddle ball

music & stand

hair brush

cloak

innertube

silver shoes

Dracula fangs

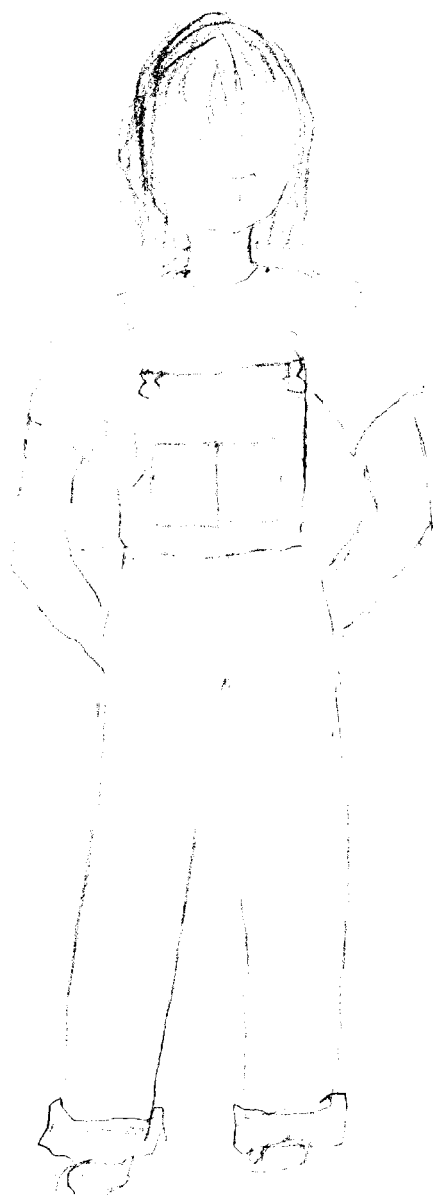
magic flowers

bowling pin

sweater w/ missing button

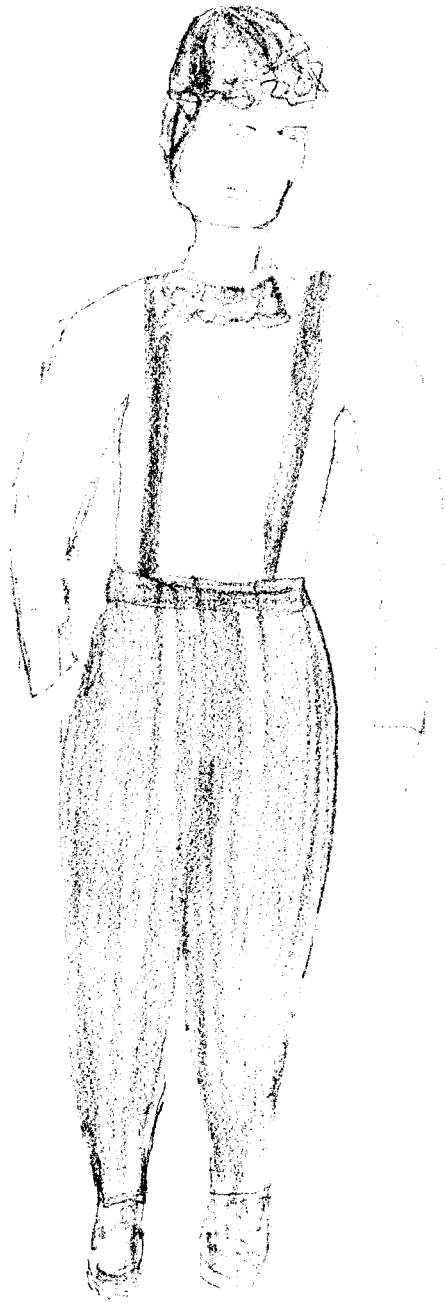
football helmet

feather duster
tall hat
scarf
metal pipe
travel brochure
T.V. Guide
shovel
blasting box junk
long "magic" handkerchief
police hat & badge
guns & helmets
grease gun
cleaning rag
Mickey Mouse ears
money
party dress
broomstick horse
roll of paper towels
sack of groceries
bowling shoes
change for pop
coke
note - "You win, Lucille"
newspaper
farmer's hat
wallet w/ pictures
drink of water
pot & spoon
suitcase



Ellie

Sepona Crack



FRIZBEE

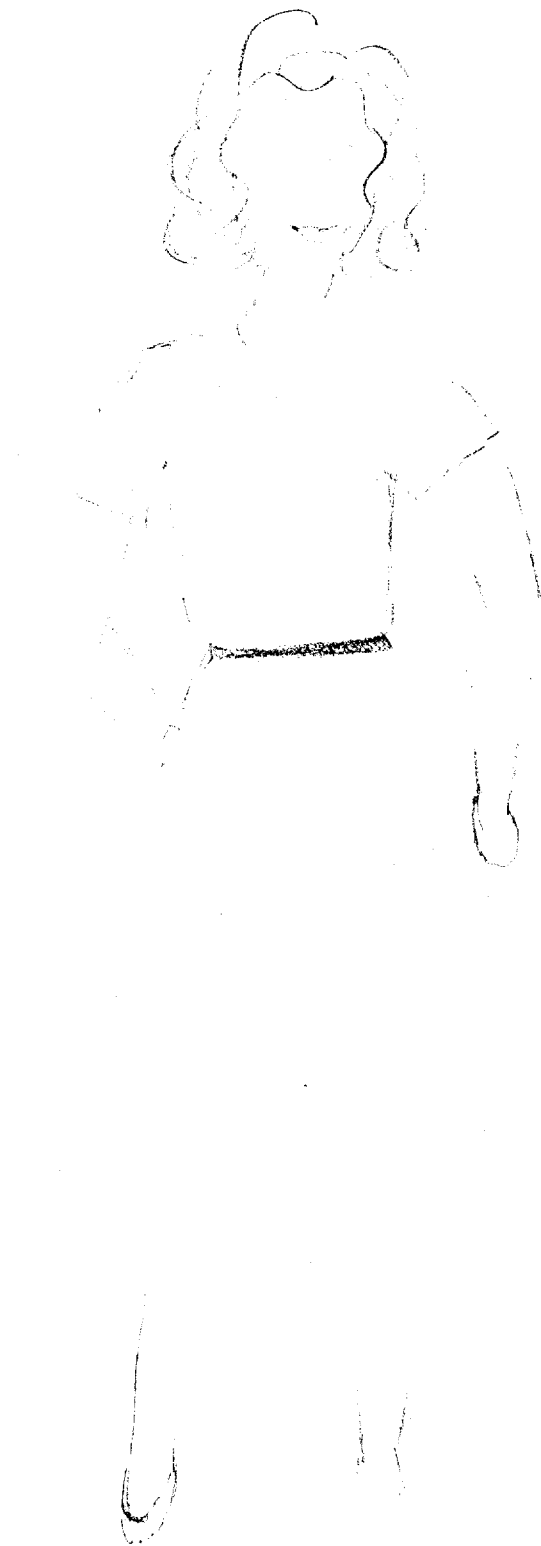
STEP

ON

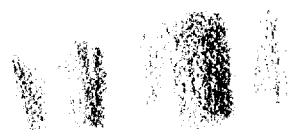
A CRACK

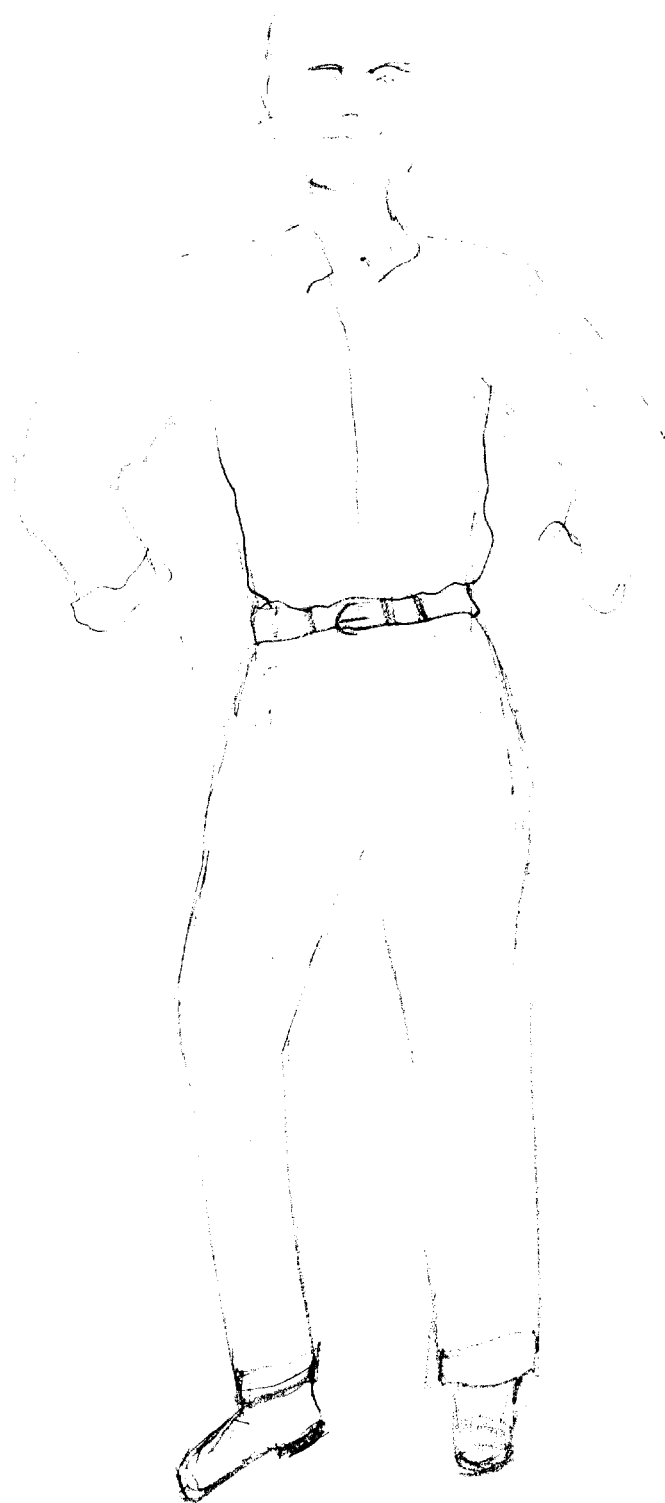


LANA
STEP
ON A CRACK



Lucille
Step 2 - Grade





MAX
STEP
ON A
CRACK